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CATALOGUE
OF
DUTCH AND FLEMISH DRAWINGS

CATALOGUE
OF
DRAWINGS
BY
DUTCH AND FLEMISH ARTISTS
PRESERVED IN THE
DEPARTMENT OF PRINTS AND DRAWINGS
IN THE
BRITISH MUSEUM

BY
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VOL. I.
DRAWINGS BY REMBRANDT
AND HIS SCHOOL

PRINTED BY ORDER OF THE TRUSTEES

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P R E F A C E.

THE present volume, compiled by Mr. A. M. Hind, is the first of a series projected to form a complete catalogue of the Dutch and Flemish drawings in the Department of Prints and Drawings at the British Museum. The collection of drawings of these schools is very large. Derived in part from the early bequests or presentations of Sir Hans Sloane (1753), the Rev. C. M. Cracherode (1799), Mr. W. Fawkener (1799), and Mr. R. Payne Knight (1824), it was enlarged by the purchase of over eight hundred drawings from the J. Sheepshanks Collection in 1836. Three hundred and seventy-six drawings of these schools were purchased with the Malcolm Collection in 1895, and one hundred and eleven were bequeathed by Mr. George Salting in 1910. Besides these large accessions, Dutch and Flemish drawings have frequently been acquired in smaller numbers by purchase or gift, the latest addition of importance being a selection of seventeen choice examples from the collection of Mr. J. P. Heseltine, presented by various benefactors at the time of the dispersal of that collection in 1912–13.

In the arrangement of the collection, the alphabetical order of the artists' names is followed, without any separation of the Dutch from those of Flemish origin. At present the only departures from this rule, which has been made for practical convenience with a view to finding readily the drawings of any artist required, are in the case of the early Netherlandish drawings of the fifteenth and sixteenth centuries, which form a class apart, and in that of Rembrandt and his pupils, the subject of this volume. The drawings by the pupils themselves are arranged and catalogued in alphabetical order.

The priority given to the Catalogue of Rembrandt and his School in order of publication needs, perhaps, a word of excuse or explanation. It may be excused on the ground of Rembrandt's undisputed pre-eminence as the chief master of the Dutch School, and explained by the circumstance that the author's taste and inclination have led him to devote some years of work to careful study of the etchings and drawings of Rembrandt and his circle of disciples and imitators. Mr. Hind had hoped to revisit the Dutch collections with a view to the further testing of certain attributions before sending his manuscript to press, but the outbreak of war has hindered the fulfilment of his intention.

The selection of drawings for illustration has been made with the object of supplementing the extensive material already in the hands of students in the case of Rembrandt himself, by the reproduction of a large number of less familiar drawings, whether anonymous or by known pupils of Rembrandt, that have not been previously published.

This first instalment of the general catalogue of Dutch and Flemish drawings will be followed by a second, comprising the work of Rubens, Van Dyck, and draughtsmen of their school. The miscellaneous Dutch and Flemish artists from the seventeenth century to the present day will then be dealt with in a single alphabetical order, on the lines of the Catalogue of Drawings by British Artists. Two sections will be reserved, somewhat illogically, to the end, mainly on account of the special research that the subject demands. The first of these will deal with artists whose work falls for the most part in the fifteenth century, or the first half of the sixteenth, including artists born before 1510, and the second with artists who worked in the second half of the sixteenth century and at the beginning of the seventeenth. The last section will be somewhat elastic in date, and will include artists who kept to the sixteenth century traditions well into the seventeenth century, the alphabetical series from the seventeenth century to the present day being taken to start with the modern style that originated in great masters such as Rubens and Rembrandt.

Van Dyck and several other Dutch and Flemish artists who worked in England have already been included in the Catalogue of Drawings of the British School, but it has been decided, in spite of some duplication, to include in the present Catalogue all Dutch and Flemish artists, except those whose work falls completely within the sphere of some foreign school.

CAMPBELL DODGSON.

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INTRODUCTION.

RAPHAEL, Rubens, and Rembrandt stand out among the old Masters as artists who impressed the mark of their style on the largest following of pupils and imitators; but there is one striking difference between the two former and Rembrandt in their relations to their pupils. Both Raphael and Rubens were accustomed to make use of their pupils and assistants in carrying out their compositions, whether in fresco or in oil. Rembrandt, on the other hand, may have made profit from the work of his pupils, as Sandrart states,* and perhaps even allowed some favoured assistant to work on secondary portions of copper-plates, to which he attached his signature, such as the *Christ before Pilate* (B. 77, H. 143); but in general it may be assumed that his signed paintings and etchings were entirely by his own hand. It may on this account be even more difficult to label the work by assistants and pupils in the case of Raphael and Rubens, especially in the field of painting, than it is in the case of school work from the studio of Rembrandt, who left his pupils more independence. But in spite of that comparative independence, Rembrandt's style of draughtsmanship, in particular, so pervaded his followers that the separation of their work is often extremely difficult. We may never succeed in saving from anonymity work by the less individual of his pupils, while early drawings by stronger artists of the school, done during or soon after their apprenticeship, may baffle us by an even closer assimilation of the master's manner. A case in point is the *Christ Blessing Little Children* (Anonymous section, No. 144), which may quite well be the work of a well-known pupil before his individuality had fully asserted itself.

An artist may have a great many pupils and yet fail to engraft his style on their work. It is this powerful influence of the master over his followers that justifies us in the use of the word 'school' in the case of Rembrandt. Rembrandt has had a vast number of imitators at all periods, notably in the latter half of the eighteenth century, but we limit the term 'School of Rembrandt' to pupils and contemporaries whose style was formed on the master. Three anonymous drawings of the eighteenth century (Nos. 174–176) and some of the copies (Nos. 129–140) strictly fall outside this limit. Moreover, in relation to the copies which exist of Rembrandt drawings (see Nos. 129–137), it is often impossible to decide whether they were copies made by pupils in the master's studio as part of their discipline, or fabrications of a later date.† Two pupils of whom the Museum possesses

* C. H. de Groot, *Die Urkunden über Rembrandt*, No. 329, § 4.

† For comparison of several copies and originals, see A. M. Hind, *Rembrandt's Etchings*, 1912, p. 55.

drawings—J. A. Backer and Sir Godfrey Kneller—are omitted, because the style of their draughtsmanship and their work in general detach them completely from Rembrandt's circle; and Kneller, as a German who had merely passed a few years in the Netherlands before settling in England, would in any case not be admitted to this catalogue. Moreover, Vertue's reference to his pupillage to the effect that 'he studied under Bol and had some instructions from Rembrandt' is at the most only vague. Another artist, P. C. Verbeeck, who as an etcher closely followed Rembrandt's style, and is classed with the Rembrandt School in Bartsch and other catalogues, is excluded from this section as his drawings are in an entirely different style, which reached its typical development in his better-known pupil Philips Wouwerman. Again, Roeland Roghman, a friend of Rembrandt, whose pictures have often been attributed to the master, has been reserved for the miscellaneous section for similar reasons. He was ten years senior to Rembrandt, so that his inclusion in the Rembrandt School would be hardly justified, even apart from the fact that the majority of his drawings show an entirely different phase of draughtsmanship. Rembrandt's master, Pieter Lastman, and other older contemporaries, who were manifestly influenced by their brilliant junior, such as Leonard Bramer, C. C. Moyaert, Jan van Bouchorst, and J. G. van Bronchorst, are also excluded on similar grounds.

As a guide to students of the school, we append to this introduction a list of pupils and contemporary followers of Rembrandt, including several of those whose work falls outside our limits. In some cases little is known beyond the name, but their arrangement in an order according to the period at which they probably came under Rembrandt's immediate influence, added to other clues, may lead to the solution of some problems of authorship. A short article by Dr. W. von Seidlitz* and the list in Wurzbach's *Niederländisches Künstler-lexikon* formed the starting points for this table.

The medium most constantly used in these drawings by Rembrandt and his school is pen and sepia, with or without sepia wash. When he uses wash, Rembrandt stands out most prominently from his followers in his mastery of the subtlest tones, and in the sensitive quality of his gamut. His wash drawings at their best are as inimitable as the mysterious chiaroscuro of the paintings of his mature and late periods. Claude is one of the few draughtsmen in sepia who approaches the same mastery in this respect. But with all his impressiveness of composition, Claude is far from possessing that other quality which gives Rembrandt's drawings their greatest strength, the significance of line, the surest and most rapid touch displayed in the whole range of modern draughtsmanship. The comparison of Rembrandt drawings, fixed in date by their connection with signed paintings or etchings, has led to fairly clear comprehension of the master's

* *Kunstchronik*, Neue Folge, xxiv., 212.

development as a draughtsman in sepia, from the somewhat thin pen drawings of his youth to the broadly brushed drawings of his latest phase.

A distinctly smaller proportion of the work of Rembrandt and his school is in black or red chalk, either alone or mixed with sepia and wash, while a few of his followers use a more liberal scheme of water-colour wash, with or without Chinese white. Of these Philips de Koninck seems to have been most addicted to blending various methods and to the use of body colour; the complex medium seen in No. 60 below ('Christ taken down from the Cross') being rare in Rembrandt's own work. Rembrandt himself also occasionally used silver-point on prepared paper (*e.g.*, in the beautiful portrait of 'Saskia,' in Berlin, H. de G. 99), but there are no examples in the Museum Collection.

Rembrandt used black and red chalk to a considerable extent in his early period and comparatively little after about 1640. This is one of the simplest distinctions which help towards the chronological order attempted in this catalogue in relation to the drawings of Rembrandt.

The one exception to the chronological method is the arrangement of the landscapes in a separate group at the end (99–114), partly for the convenience of students who study landscape in particular, and partly from the comparative lack of clues in fixing the date of the landscape drawings.

As regards the work catalogued under the names of known artists of Rembrandt's School, I have tried as far as possible in the separate descriptions to refer to other attributions, and under the biographical notice of each master to refer to all the drawings in the collection which have at various times been ascribed to his name. I have also added in three cases biographical notes (of Abraham Furnerius, Karel Fabritius, and Salomon Koninck), merely on account of attributions of work still kept in the anonymous section.

As to the sources of the Museum collection of drawings, by far the largest number of Rembrandt and his school comes from the Bequest of Richard Payne Knight, 1824: eighty-one in all, including twenty-eight Rembrandts, and fifty-three of the school. Next in importance follow the Malcolm Collection (purchased in 1895) with twenty-one Rembrandts, and twenty-seven of the school; the Salting Bequest (1910) with fourteen Rembrandts, and five of the school; the Cracherode Bequest (1799) with twelve Rembrandts, and six of the school, and the Sheepshanks Collection (purchased 1836, including a magnificent collection of Dutch and Flemish etchings) with twenty-nine of the school of Rembrandt, but no original Rembrandt. The Sloane Collection (the original nucleus of the British Museum, 1753), shows five Rembrandt drawings, and only two of the school, and the Fawkener Presentation (1799) five and three respectively. These collections account for 214 out of the 292 numbers of the present catalogue, the remainder being for the most part miscellaneous purchases. The departmental register and inventory numbers are cited in the descriptions, as these are the most explicit means of identification, stamped on the back of

the drawings and on their mounts.* The registers arranged according to date begin in April 1837. The letter, or double letter references, of drawings acquired before that date are from Josi's inventory, of which the departmental copy is dated 1837. The reference numbers in the five thousands, by which Sloane and Fawkener drawings are generally distinguished (though they also come under letters in Josi's inventory) are from the series of additional MSS., in which these volumes originally figured.

* They should be cited in addition to Catalogue numbers by students ordering photographs.

LIST OF PUPILS AND FOLLOWERS OF REMBRANDT

ARRANGED ACCORDING TO THE DATE AT WHICH THEY SEVERALLY
CAME UNDER THE MASTER'S IMMEDIATE INFLUENCE.

DATE OF PUPILAGE OR INFLUENCE.	NAME OF ARTIST.	SHORT BIOGRAPHICAL AND OTHER DETAILS.
From 1627 (or earlier)	Jan Livens	Leyden, England, Antwerp, Amsterdam, The Hague: b. 1607, d. 1674. See Catalogue, p. 88.
1628-31 . . .	Gerard Dou	Leyden: b. 1618, d. 1675. Pupil. See Catalogue, p. 74.
1627-31 . . .	Isaak de Jouderville.	Leyden: b. about 1612, d. about 1645. Pupil? Only a few pictures attributed.
About 1630 . . .	J. G. van Vliet . . .	Leyden: b. about 1610, d. after 1635. Probably a pupil. See Catalogue, p. 95.
About 1630 (or earlier)	Willem de Poorter . .	Haarlem, Wyck (near Heusden): worked from about 1630—after 1645. Pupil.
From about 1630	Salomon Koninck . .	Amsterdam: b. 1609, d. 1656. See Catalogue, p. 88.
About 1630-32 . .	Jacob de Wet	Haarlem: b. about 1610, d. after 1671. Probably a pupil.
Between 1630 and 1636	Dirk van Santvoort . .	Amsterdam: b. 1610, d. 1680. Possibly a pupil: imitated and copied Rembrandt pictures.
About 1632 . . .	Gerrit Willemsz Horst	Muiden, Amsterdam: b. about 1612, d. 1653.
About 1633 . . .	Hendrik De Thier . .	Dordrecht: worked about 1633-34. Two etchings after Rembrandt.
About 1634 ? . .	Jacob Adriaensz Backer	Haarlem, Amsterdam: b. 1608(9), d. 1651. Pupil. His work not placed with Rembrandt School; see note above.
From about 1634	Govaert Flinck	Amsterdam: b. 1615, d. 1660. Pupil. See Catalogue, p. 77.
Between 1635 and 1640	Ferdinand Bol	Amsterdam: b. 1616, d. 1680. Pupil. See Catalogue, p. 61.
From about 1635	Jacob Koninck	Amsterdam, Rotterdam, The Hague, Denmark: b. about 1616, d. after 1708. See Catalogue, p. 80.
Between 1635 and 1640	Gerbrand van den Eeckhout	Amsterdam: b. 1621, d. 1674. Pupil. See Catalogue, p. 75.
About 1635-40 . .	Jan Victors	Amsterdam: b. 1620, d. after 1676. Pupil. See Catalogue, p. 94.
About 1635 . . .	Jacob van Spreeuw . .	Leyden: worked about 1635 — after 1650. Pupil of Dou: his pictures generally taken for Dou, Brekelenkamp, or Rembrandt.
Before 1640 ? . .	Karel Fabritius . . .	Amsterdam, Delft: b. 1614, d. 1654. Pupil. See Catalogue, p. 77.
About 1638 . . .	Leendert Cornelisz van Beyeren	Amsterdam: b. 1620, d. 1649. Pupil. Made many copies after Rembrandt pictures.
About 1639 . . .	Pieter Cornelisz Verbeeck	Haarlem, Alkmaar: worked about 1635 to after 1658. Etchings dated 1639 in style of Rembrandt. His other work in the manner of his better-known pupil, P. Wouwerman.
About 1635-40 ?	Peeter Rodtermondt . .	The Hague, London (?). Probably a pupil. Chiefly known by his etchings.

List of Rembrandt's Pupils.

DATE OF PUPILAGE OR INFLUENCE.	NAME OF ARTIST.	SHORT BIOGRAPHICAL AND OTHER DETAILS.
From about 1640	Philipps de Koninck .	Amsterdam : b. 1619, d. 1688. Probably a pupil. See Catalogue, p. 81.
About 1640-42 .	Christoph Paudiss .	Freising, Holland, Dresden, Vienna : b. 1618, d. 1666(7). Pupil. His pictures often attributed to Rembrandt. German School.
About 1640-42 .	Adriaen Verdoel .	Haarlem, Flushing : b. about 1620, d. after 1695. Pupil?
About 1640-45 .	Abraham Furnerius .	Amsterdam : b. about 1621. Pupil. See Catalogue, p. 78.
Between 1640 and 1645	Lambert Doomer .	Amsterdam, travelled in France and Germany : b. 1622/3, d. 1700. Pupil? See Catalogue, p. 71.
About 1642 . .	Juriaan Ovens . .	Schleswig, Amsterdam, Stockholm : b. about 1623, d. 1678. Pupil. German School.
Between 1640 and 1645	Hendrik Heerschap .	Haarlem : b. about 1627, d. after 1672.
Between 1640 and 1645	Samuel van Hoog- straten	Dordrecht, England (1662-66) : b. 1627, d. 1678. Pupil. See Catalogue, p. 79.
About 1649 . .	Constantyn a Renesse	Eindhoven, Amsterdam : b. 1626, d. 1680. Pupil. See Catalogue, p. 91.
Between 1640 and 1650	Barent Fabritius . .	Amsterdam, Leyden : worked from before 1650-1672. See Catalogue, under Karel Fabritius, p. 77.
Between 1640 and 1650	Jan Ruisscher . .	? Dordrecht, Saxony : worked about 1650. See Catalogue, p. 92.
About 1645-50 .	Gerrit Ulenburch (Uylenburgh)	Amsterdam, England : b. about 1626, d. about 1690. Pupil. Art dealer. At the end of his life in England, and said to have assisted Lely in the backgrounds of his pictures. None of his works identified.
Before 1650 . .	Willem Drost . .	Pictures dated 1654, 1655. One signed etching (Hind 355, B. 328). Possibly a pupil. His Christian name sometimes wrongly given as Cornelis, or Jacob.
About 1650 . .	Anthonie van Bors- som	Amsterdam : b. about 1629-30, d. 1677. See Catalogue, p. 62.
About 1650 ? .	Cornelis Brouwer . .	Rotterdam : d. 1681, worked from before 1654. Pupil.
About 1650 . .	Esaias Boursse . .	Amsterdam : b. 1631, d. 1672. His pictures often attributed to Maes, J. Vermeer of Delft, or Pieter de Hooch.
	Jan Boursse? . .	Only known from signature <i>J. Boerse fec</i> on a sepia drawing copied from Rembrandt in Hamburg. Possibly identical with Jan Boursse, a brother of Esaias, in whose posthumous inventory various works of Rembrandt are mentioned.
Between 1646 and 1653	Nicolas Maes . .	Dordrecht, Amsterdam, Antwerp : b. 1632, d. 1693. Pupil. See Catalogue, p. 89.
About 1650 . .	Johann Ulrich Mayr.	Augsburg, Amsterdam : b. 1630, d. 1704. Pupil. Later a pupil of Jordaens, and afterwards a typical Augsburg portrait painter. German School.

DATE OF PUPILAGE OR INFLUENCE.	NAME OF ARTIST.	SHORT BIOGRAPHICAL AND OTHER DETAILS.
About 1650 . . .	Karel van der Pluym	Leyden: worked from 1648, d. 1672. See J. O. Kronig, <i>Burlington Magazine</i> , XXVI. (1915), 172.
About 1650 . . .	Jan Vermeer of Delft	Delft: b. 1632, d. 1675. Probably a pupil of Karel Fabritius. See Catalogue, No. 144.
After 1650 . . .	Titus van Ryn . . .	Amsterdam: b. 1641, d. 1668. Son, and pupil. Several of his works mentioned in Rembrandt's inventory, but nothing is now identified.
After 1650 . . .	Abraham van Dyck . .	Amsterdam: b. 1635 (6), d. 1672. See Bredius, <i>Burlington Magazine</i> , XXI., 169. Houbraken (II., p. 345), states that he spent most of his life in England.
About 1653 . . .	Heyman Dullaert . . .	Rotterdam: b. 1636, d. 1684. Pupil. Only one signed picture known (Coll. of Dr. C. Hofstede de Groot).
About 1650-57 . .	Bernhard Keihl . . .	Amsterdam, Rome (1657-87): b. 1625 (Helsingör, Denmark). Worked for eight years in Rembrandt's studio. Supplied Baldinucci with details of Rembrandt's life.
About 1650-60?	Reynier van Gherwen	A signed picture in Munich. See also Bode vii., p. 241 (d).
About 1650-60 . .	Anthonie de Haen . .	Haarlem, The Hague, Amsterdam: worked about 1656-1696. A pupil of P. Wouwerman, 1656. The only signed work known is the etching, H. 360 (B. 339), which is somewhat in the manner of Rembrandt.
1653	Jacobus Levecq . . .	Dordrecht; b. 1634, d. 1675. Pupil.
About 1659 . . .	Pieter de With . . .	Worked about 1659. See Catalogue, p. 95.
About 1660 . . .	Arent de Gelder . . .	Dordrecht: b. 1645, d. 1727. Pupil. See Catalogue, p. 78.
About 1660 . . .	Jan Andries Livens . .	Antwerp, Amsterdam, Paris (?): b. 1644. See Catalogue, p. 89.
About 1660 . . .	Johannes Leupenius . .	Amsterdam: b. 1647, d. 1693. Possibly a pupil. Landscape drawings and etchings.
About 1660 . . .	Franz Wulphagen. . .	Bremen, Amsterdam. Worked about 1660. See Wurzbach for attribution of picture, and two etchings. German School.
About 1668 ? . .	Sir Godfrey Kneller . .	Lübeck, Amsterdam, England: b. 1646, d. 1723. 'Had some instruction from Rembrandt' (Walpole). See note above. His work in the Department placed with Foreigners in England.

NOTES ON THE ABBREVIATIONS USED IN THE CATALOGUE AND ON THE METHOD FOLLOWED.

THE dimensions of each drawing are given in centimetres and millimetres : the first dimension referring to the r. side, the second to the lower side of the drawing (except where otherwise noted).

All the Museum drawings by Rembrandt and his school are on Royal mounts (22×16 inches), so the further distinction which will be added in the later portions of the Catalogue between Royal, Imperial, Atlas, and Antiquarian sizes does not appear in this volume.

In the description of the medium of each drawing, the terms *sepia* and *Indian ink* are used in their conventional signification of brown and dark bluish grey, respectively, with considerable comprehensiveness in reference to various grades of tone. No claim is thereby made to scientific accuracy. What in this and most other catalogues of drawings is generically termed *sepia* may include *sepia proper* (made from the cuttle-fish), *bistre* (from burnt wood), *brown ink* (of whose composition iron is an element), and various other brown pigments. *Indian ink* (which is strictly for the most part *Chinese ink*) may also include various washes of grey and bluish grey, the composition of which is entirely different.

Watermarks are occasionally cited. This, however, has not been done completely, as most of the drawings have for some time been hinged on all sides to their mounts, and it has not been thought advisable to take them up for the purpose. Frequent reference is made to the plates at the end of Wibiral, *L'Iconographie de Van Dyk*, which cover about the same period.

The Plate Numbers given without fuller reference under the heading 'Reproductions' in the descriptions of the drawings are those of the plates in the present catalogue.

References to Dr. Woldemar von Seidlitz's opinions on the authenticity of certain Rembrandt drawings are to his article in the *Repertorium für Kunsthissenschaft*, XVI, 116, XXIII, 488, and XXV, 136.

The following are the chief abbreviations used :

- B. = Adam Bartsch, Catalogue raisonné de toutes les estampes qui forment l'oeuvre de Rembrandt, et ceux de ses principaux imitateurs. Vienna, 1797. (The same numeration applies to the Catalogues of Rovinski, St. Petersburg, 1890, and Seidlitz, Leipzig, 1895.)
- Bode = Wilhelm Bode, The Complete Work of Rembrandt. 8 vols. Paris.
- Br. = Reproductions of Drawings published by A. Braun & Cie.
- E. = British Museum Exhibition Guides.

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- H. de G. = Cornelis Hofstede de Groot, *Die Handzeichnungen Rembrandts: Versuch eines beschreibenden und kritischen Katalogs.* Haarlem, 1906.
- H. = A. M. Hind, *Rembrandt's Etchings. An Essay and a Catalogue.* London, 1912.
- Kl. = *Handzeichnungen alter Meister der Holländischen Schule.* Published by Kleinmann & Co., Haarlem.
- L. = *Original Drawings by Rembrandt*, edited by F. Lippmann [later in collaboration with C. Hofstede de Groot, and later still by De Groot alone]. Series I.-IV. 1888-1911.
- M. = *Descriptive Catalogue of Drawings by the Old Masters forming the Collection of John Malcolm of Poltalloch, Esq.*, by J. C. Robinson. London, 1869 [2nd edition 1876]. Reference is to the second edition. The collection was purchased for the British Museum in 1895.
- Sch. & Med. = J. Schönbrunner und J. Meder, *Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen.*

CATALOGUE.

I.

REMBRANDT, AND ANONYMOUS
ARTISTS OF HIS SCHOOL.

REMBRANDT (Rembrandt Harmensz van Ryn, b. 1606, d. 1669).

Painter and etcher: son of Harmen Gerritsz van Ryn, miller, and Neeltge Willemsdochter, daughter of a baker of Zuytbroeck; b. July 15, 1606, at Leyden; entered Leyden University as a student of letters, May 20, 1620, but left before the end of the year; studied painting for about three years under Jacob Isaaksz van Swanenburgh at Leyden, and at the age of seventeen for about six months in Amsterdam under Pieter Lastman; returned in 1624 to Leyden, where he was settled until after June 1631; is said to have studied a few months under Jan Pynas; first dated work 1627; received Gerard Dou as a pupil in February 1628; lost his father, April 27, 1630; removed to Amsterdam, probably in the latter half of 1631, taking with him his unmarried sister Lysbeth; is known to have been living in July 1632 in the house of the art dealer and publisher Hendrik van Ulenburch, near the S. Anthonis-sluis in the Breestraat, and appears to have remained in the same lodging till after February 1635; married Hendrik's kinswoman, Saskia van Ulenburch, June 1634; had a son christened Rombertus, December 1635; in February 1636 was living in the Nieuwe Doelenstraat; a daughter, Cornelia, christened, July 22, 1638; one of his children (probably Cornelia) buried in the Zuiderkerk, August 13, 1638; in January and February, 1639, he dates letters from a house on the Binnen-Amstel; made agreement to purchase a house in the Breestraat (south-side, beyond the S. Anthonis-sluis)* January 5, 1639, but was not to enter into possession until May of the same year; a second daughter christened Cornelia July 29, 1640; lost his mother, 1640; a second son, Titus, christened September 22, 1641; his wife Saskia died, June 14, 1642; liaison with Titus's nurse, Geertge Dircx, whom he agreed to support after she left his house in 1649; Hendrickje Stoffels (Jaghers) who was apparently a servant in the house when Geertge left (and then twenty-three years of age) replaced the latter in Rembrandt's affections; a child by Hendrickje apparently buried, August 15, 1652; in 1653 Rembrandt is in difficulties about the payments still due for his house in the Breestraat, and raises considerable loans; in 1654, Rembrandt and Hendrickje Stoffels are summoned by the council of the reformed community to which they belong, on the score of illicit intercourse, and Hendrickje forbidden to appear at the Lord's Supper; a third daughter christened Cornelia, October 30, 1654; arranged in 1655 to purchase a house in the Hochstraat (a purchase never perhaps completed) from Dirk and Otto van Cattenburch, in return for pictures and prints, in addition to a certain sum of money; in 1656 declared bankrupt, an inventory, which is still preserved, being made of the contents of his house in

* This house was opened to the public on the tercentenary of Rembrandt's birth.

July of that year; sale of his house and effects took place between 1657 and 1658, and from then till the end of his life all the money he earned had to go to his creditors, whom he never satisfied removed, not earlier than 1658, apparently to a lodging on the Rozengracht; Hendrickje Stoffels, who was recognised in a document of October 20, 1661 (the last in which she is mentioned) as Rembrandt's wife, died before 1664; Rembrandt reported in Vertue's diaries * to have spent sixteen or eighteen months in England, at Hull, about 1661-62; Titus, who had attained his legal majority in 1665 (receiving 6,952 guilders as the balance of his mother's bequest), was married in February 1668, and died in September of the same year; Rembrandt's granddaughter, Titia van Ryn, baptized March 22, 1669; Rembrandt died October 4, 1669, and was buried in the Westerkerk, October 8. For all the details of his life the most valuable reference is C. Hofstede de Groot, *Die Urkunden ber Rembrandt*, The Hague, 1906.

Rembrandt is equally notable as painter and etcher. 595 paintings are catalogued and reproduced in Dr. Wilhelm Bode's great work *The Complete Work of Rembrandt*, eight volumes, Paris, 1897-1902. Of the etchings there have been numerous catalogues from those of Gersaint (Paris, 1751) and Bartsch (Vienna, 1797), until the present day, that of Bartsch being most commonly in use, and followed in its numeration by the catalogues of Rovinski (St. Petersburg, 1890) and Seidlitz (Leipzig, 1895). The Museum catalogue of the etchings is arranged chronologically according to the catalogues of the author of the present volume (A. M. Hind, *Rembrandt's Etchings, an Essay and a Catalogue, with a Complete Series of Reproductions of the Etchings*, London, 1912). 303 etchings are described among the authentic series in the catalogue, but a few of the doubtful etchings were left in this series partly for reasons of official convenience in mounting, so that the author accepts rather less than 300 plates as authentic works of the master.

Rembrandt's drawings have been catalogued by Dr. C. Hofstede de Groot (Haarlem, 1906), who describes upwards of 1,600 drawings. 500 examples are reproduced in facsimile in *Original Drawings by Rembrandt*, first edited by F. Lippmann, and continued by Dr. C. Hofstede de Groot.

A considerable number have appeared in various publications of old master drawings issued by the different galleries, notably Dresden (*Handzeichnungen alter Meister*, ed. Woermann, 1896-1898, Vols. VIII. and IX.); Munich (*Handzeichnungen alter Meister*, ed. W. Schmidt, 1884-1900); Budapest (*Zeichnungen von Rembrandt*, ed. G. von Térey, Leipzig, 1909); Stockholm *Teckningar i Nationalmuseum*,

* Anno 1718. B.M., Add 21, 111, fol. 8.

Rembrandt, 1905, etc); in others relating to private collections, particularly valuable being the volume of the Heseltine Collection, *Original Drawings by Rembrandt*, privately printed in 1907, before the collection was dispersed; in general series such as that published by Ad. Braun and Co., and in the reproductions from the Albertina and other collections, edited by Schönbrunner and Meder.

ORIGINAL DRAWINGS BY REMBRANDT. Nos. 1-114.

SUBJECTS, PORTRAITS, AND MISCELLANEOUS STUDIES, IN AN ATTEMPTED CHRONOLOGICAL ARRANGEMENT.

Nos. 1-98.

1. **BUST OF REMBRANDT, ALMOST FULL FACE.** H. de G. 895—E. 1899, A. 1. The mouth is half open, as if about to speak; the hair long and curly, a lock falling over the forehead; the l. cheek is in high light, the r. darkly shaded.

[12·6 x 9·5] Pen and sepia, and Indian ink wash.
About 1629-30.

Bequeathed by the Rev. C. M. Cracherode, 1799.
Gg. 2-253.

Reproductions: Plate I; L. II. 45; Kl. ser. III. Bl. 43; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xiv.

This drawing nearly, but not precisely, resembles several of the early etched portraits of Rembrandt about 1628-30 (e.g. B. 338, H. 4, and B. 13, H. 31).

2. **THE ENTOMBMENT OF CHRIST (COMBINED WITH THE RAISING OF LAZARUS).** H. de G. 891—E. 1899, A. 3.

(a) Lazarus is seen r., in several positions, raising his head; Christ stands erect, his face partially obliterated, above the tomb (on the side of which is inscribed the date 1630); to the l. is a crowd of spectators.

(b) Over the preceding sketch a new group was introduced, in which the body of Christ is being lowered towards the tomb.

[28 x 20·4] Red chalk.
1630.

Collections: Richardson sen., Fawkener.
Presented by William Fawkener, Esq., 1799.
5213-6.

Reproductions: Plate II; L. III. 102; Kl. ser. III. Bl. 42; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. ix.

Compare (a) with (i) the picture in the Yerkes collection, New York (Bode, 45), which probably precedes the drawing, and (ii) the etching of the *Raising of Lazarus* (B. 75, H. 96), for which it was no doubt a study.

The large etching by Livens (B. 8) was also probably suggested by some similar study by Rembrandt, at the time when he was working with the master in Leyden.

3. **SKETCH AFTER LEONARDO'S LAST SUPPER.** H. de G. 888—E. 1901, A. 114. The group to the l. of Christ only; the position of the three disciples on the extreme l. has been altered and an indication of another figure added. Certain strokes of the crayon cut off at lower margin seem to be the top of the R and b, d and t of Rembrandt's signature.

[12·4 x 20·9] Red chalk.
About 1630-35.

Presented by Miss Kate Radford, 1900.6.11.7.
Collections: R. Cosway, Lawrence, W. Esdaile.
Reproduction: L. IV. 65.

Executed in a similar style to the preceding drawing of 1630, between which date and 1635, that of a drawing at Berlin (H. de G. 65, L. I. 24) after the same Leonardo, this sketch probably falls.

One of three known drawings by Rembrandt after Leonardo's *Last Supper*, the others being a pen sketch at Berlin, signed and dated 1635 (H. de G. 65, L. I. 24; probably the drawing cited by Houbraken, *Groote Schouburgh*, I. p. 270), and a signed red chalk study in the collection of King Friedrich August II., Dresden (H. de G. 297, L. I. 99). They are peculiarly interesting as showing Rembrandt's modifications of the original composition. The Dresden study gives the whole composition, but entirely changes the background, adding a large canopy behind Christ. It shows a spaniel eating a bone in the right foreground, a detail which only occurs in one of the early Milanese engravings after the fresco (B. XIII. 83, 28; P. V. 181, 4; A. M. Hind, *Catalogue of Early Italian Engravings in the British Museum*, p. 402, No. 1) from which Rembrandt no doubt made his sketches. In the Dresden drawing the position and gestures of the different figures are followed fairly closely. An interesting modification is that of the figure of Christ. Rembrandt had first copied this nearly as it occurs in the original; he had then revised the pose in a stronger sketch added over the former, adding dignity to the figure by making it more upright. The present example, done in the same medium and probably at the same period as the Dresden study, only shows the six figures to the left of Christ. Rembrandt has departed somewhat further from the original in raising the relative position of the central of the three figures on the extreme left. Finally, in the pen sketch at Berlin further variations of a more drastic kind are introduced. The group of three on the left continues, both in the height of the central figure and the altered position of the innermost of the group, on the lines of the modifications suggested by the Museum sketch. The most drastic of the other changes is the introduction of two figures leaning over the table in the middle of each side group. For notes on these and other drawings of Rembrandt based on the works of other masters see C. H. de Groot, *Preuss. Jahrbuch* XV. (1894), 175. See also below, Nos. 74-80.

4. A WOMAN TEACHING A CHILD TO STAND. H. de G. 1125.
The woman is seated on the ground, holding her hands on either side of the child, who stands in front in profile to l.
[7·9 x 7·6] Red chalk on rough greyish paper.
About 1635-40.
Collections: J. C. Robinson, Salting.
Bequeathed by George Salting, Esq., 1910.2.12.186.
Reproduction: L. III. 74, a.
A companion to No. 5.
5. Two WOMEN TEACHING A CHILD TO WALK. H. de G. 1127.
Two women, with a child between them, leaning forward and walking towards the front; the woman on the l. holds out her r. arm directing the child's attention to something.
[10·4 x 12·9] Red chalk on rough greyish paper.
Collections: J. C. Robinson, Salting.
Bequeathed by George Salting, Esq., 1910.2.12.187.
Reproduction: L. III. 74, b.
In the same style, and on same paper as No. 4.
Another red chalk drawing of a similar subject is in the Albertina (H. de G. 1454; Sch. & Med. 859).
6. ABRAHAM'S SACRIFICE. H. de G. 866—E. 1899, A. 14.
Abraham kneels on the ground behind the bound and naked body of his son, whose head he has thrust back with his l. hand; the angel appears from behind above Abraham's r. shoulder and stays his hand, which has loosened hold of the knife. Signed (in red chalk): *Rembrand(t?)*.
[19·4 x 14·6] Red and black chalk and Indian ink wash.
About 1635.

Purchased, 1897. 11. 17. 5.

Reproductions: Plate II.; L. IV. 81; Kl. ser. IV. Bl. 28.

Sketch for the picture dated 1635 at St. Petersburg, or for the repetition dated 1636 at Munich (Bode 207-8). In the attitude of the angel, it more nearly resembles the latter.

7. SKETCH OF A MOUNTED OFFICER. H. de G. 901—E. 1899, A. 16.

Seen, nearly from behind, face almost in profile, wearing a high plumed hat and a ruff; his sword slung horizontally across his back. The horse merely indicated.

[20.9×16.8] Pen and sepia and sepia wash, coloured with red chalk and yellow water-colour, slightly heightened with white.

About 1630-35.

Collections: Richardson, jun., E. Bouverie.

Purchased, 1859. 8. 6. 74.

Reproductions: L. II. 43; Kl. ser. IV. Bl. 2.

The drawing has been described as of an officer of about 1600, and De Groot has suggested that it may have been based on a sketch by some earlier master, such as Adriaen van der Venne, or Esaias van de Velde (*Preuss. Jahrbuch*, xv. 178). The high hat and the ruff were certainly more commonly worn between 1600 and 1620 than later, but they were not entirely discarded by 1630, and granting also the possibility of earlier costume being worn in pageant, it does not seem unreasonable to suppose that the sketch was taken from the life. A precisely similar drawing of two horsemen was in the collection of the late Mr. C. Newton Robinson (H. de G. 1109, Royal Academy Winter Exhibition, 1899, No. 110).

8. TWO NEGRO DRUMMERS MOUNTED ON MULES. H. de G. 924—E. 1899, A. 15.

The negro in front, in tunic and yellow-coloured apron, plays on the drum which hangs over the r. side of his mule; the other rider, seen half-length, wears a plumed fur cap; a large parasol is held up from behind to protect both; they are moving towards the r.

[22.9×17.0] Pen and bistre and bistre wash; coloured with red chalk and yellow water-colour, and heightened with white.

About 1630-35.

Collections: Richardson jun., T. Hudson, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10. 122.

Reproductions: L. I. 117; Kl. ser. II. Bl. 56.

Close resemblance to the preceding drawing both in technique and lineal style is strong support of common authorship. But in spite of this, Seidlitz doubts the present example, while accepting the preceding.

9. STUDY OF A WOMAN BATHING. H. de G. 893—M. 794—E. 1899, A. 4.

A woman, nude, her clothes beside her, seated on a bank with her feet in the water; turned to the r., but nearly full face. Indication of foliage behind.

[18.1×16.4] Black chalk, slightly washed with sepia, the principal lines being indented with a stylus for transfer to the grounded plate.

About 1630-31.

Collections: Verstolk, Leembruggen, Malcolm.

Purchased, 1895. 9. 15. 1266.

Reproductions: L. IV. 75; Kl. ser. III. Bl. 49.

Study in reverse for the etching, *Diana at the Bath* (B. 201, H. 42).

The picture in the collection of M. E. Warneck, Paris (Bode 47), is in the same direction as the etching, and so near in detail and size, that one inclines to regard it as a school picture based on the etching.

10. SKETCH OF A MAN SEATED, HALF-LENGTH. H. de G. 907—E. 1899, A. 58 (a).

An old man, in a close-fitting cap with ear-lappets, seen almost in profile r.

[7.5×5.9] Black chalk.

About 1630-40?

Collections: Van Haacken, Reynolds.
Purchased, 1884.11.8.6.
Reproduction: Plate III.

The use of black chalk renders it probable that this and the three following sketches (all executed in the same manner, and coming from the same collections) belong to Rembrandt's early period.

11. SKETCH OF A HEAD. H. de G. 908—E. 1899, A. 58 (b).
Nearly in profile r.; sketched from the band of head-dress over the forehead to the chin.
[3·8 x 4·4] Black chalk.
About 1630-40?
Collections: Van Haacken, Reynolds.
Purchased, 1884.11.8.3.
Possibly a study for a head of Lazarus rising from the grave. It is the same type of head used in both the etchings of this subject (B. 73 and 72, H. 96 and 198).
12. A WOMAN'S HEAD DRAWN TWICE. H. de G. 920—E. 1899, A. 58 (c).
Woman with pointed nose and chin seen nearly in profile l., in a large head-dress.
[8·9 x 5·9] Black chalk.
About 1630-40?
Collections: Van Haacken, Reynolds.
Purchased, 1884.11.8.4.
13. A GROUP OF PEOPLE STANDING. H. de G. 921—E. 1899, A. 58. (d).
Four old men, one in a high hat, standing gazing on the l.; in the foreground r. two women, one kneeling, the other carrying a baby on her back.
In lower l. corner in an 18th century hand is written *J. Rymsdyk's M.* (the J. R. in monogram).
[8·5 x 8·1] Black chalk.
About 1630-40?
Collections: Van Haacken, Reynolds, Jan van Rymsdyck.
Purchased, 1884.11.8.5.
Reproduction: Plate III.
14. SKETCH OF A MAN LEANING OVER A TABLE. H. de G. 906.
Seen half-length, much foreshortened, resting with both arms on a table which is merely indicated.
[9·7 x 10] Pen and sepia.
About 1630-35.
Presented by William Fawkener, Esq., 1799.
5213-8.
Reproduction: Plate III.
Showing the thin and angular treatment of line which characterises a group of early drawings by Rembrandt (e.g., H. de G. 65, 71, and 133). The sketch after Leonardo's *Last Supper*, in Berlin, signed and dated 1635, forms something of a standard for the approximate date of this style of drawing. The present example was formerly placed with the school of Rembrandt, but I think there is every reason in favour of its authenticity as a work of the master. Consideration of the style of this early group of drawings inclines one to accept as Rembrandt (rather than Livens, as I suggested in my *Catalogue of Rembrandt's Etchings*) the large etching of *St. Jerome Kneeling*, known only at Amsterdam (B. 106, H. 1809).
15. A MAN PREACHING (ST. PAUL AT ATHENS?). H. de G. 876.
Within (?) a large building a numerous congregation, seated and standing, are eagerly listening to a preacher who discourses, with arms extended, from a pulpit on the r.; a flight of steps to the r. of a column in background.
A dealer's indication of authorship, *Rembt.*, in lower r. (probably 17th century hand).

[17·9 x 20·5] Pen and sepia and washes of light red-brown and Indian ink.
About 1630-35.

Presented by William Fawkener, Esq., 1799.

5213-7.

Reproductions: L. IV. 80; Kl. ser. IV. Bl. 19.

Early work belonging to the group mentioned in the note to the preceding drawing. The present example shows some of the characteristics (the straight lines crossing at right angles for eyebrows and nose, and the circles for eyes), which were carried to an almost excessive mannerism by Philips de Koninck (e.g., in such drawings as those reproduced in Woermann, *Handzeichnungen in Dresden*, IX. Taf. 3 and 4).

For other examples of Rembrandt written in the same hand, see below, No. 17, and a drawing in Berlin, L. IV. 38.

16. A SCENE FROM THE HISTORY OF THE MACCABEES: MATTATHIAS AND THE OFFICERS OF ANTOCHUS AT MODIN. H. de G. 964—E. 1899, A. 61.

On a raised part in the foreground l. stands an officer in a high hat, talking to Mattathias, who is facing him, with hands folded, dressed in the long priestly robe; behind them another officer and two of the priest's sons, one of whom looks over his father's shoulder, pointing to the large altar which is seen in the background in a spacious building; pairs of figures seen on a lower level in the building.

[17 x 21·5] Pen and sepia and sepia wash.

About 1630-35.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-205.

Reproduction: Kl. ser. III. Bl. 61.

The subject is probably that described in the Maccabees, Bk. I. Ch. II. 15-22. The passive demeanour of the priest makes it possible, however, that the story, as told of John and Nikanor in the Jewish Synagogue version, called the 'Scroll of Antiochus,' may have also been thought of.

For the manner of drawing the figures, this drawing should be compared with a sheet of studies in Berlin (H. de G. 158, L. I. 16).

17. THE VIRGIN AND CHILD SEATED NEAR A WINDOW. H. de G. 877—E. 1899, A. 5.

Obv. The Madonna is turned towards the r.; she bends slightly over the child, who is leaning with arms on her breast; in background a window, a basin and spoon on the sill.

A dealer's indication of authorship, *Renbt.*, in lower l. (probably in 17th century hand).

Rev. A slight sketch of an interior, with a winding staircase.

[15 x 18·5] Pen and sepia and sepia wash.

About 1630-35.

Collection: Bouverie.

Purchased, 1859.8.6.72.

Reproductions (*obv.*): L. I. 114; Kl. ser. IV. Bl. 25.

Should be compared with the early etching of the *Holy Family* (B. 62, H. 95) and with the later plate of 1654 (B. 63, H. 275), where the motive of window and basin recurs.

For other examples of Rembrandt written in the same hand, compare No. 15.

The motive of the winding staircase occurs in two pictures of Philosophers in the Louvre (one dated 1633), and in the etching of *St. Jerome in a Dark Chamber*, of 1642 (B. 105, H. 201).

18. A MAN IN A HIGH CAP, WITH FOLDED HANDS, HALF-LENGTH. H. de G. 911—M. 791—E. 1899, A. 6.

A bearded man with aquiline nose, his face turned three-quarters l.; his hands folded before him to the r.; apparently leaning on a wall (?), which is indistinctly indicated beneath the arms.

[16·8 x 12·5] Pen and sepia and sepia wash, with slight washes of white.

About 1630-35.

Collections : Lawrence, Esdaile, Malcolm.

Purchased, 1895.9.15.1268.

Reproduction : Kl. ser. IV. Bl. 3.

Similar in style to the preceding drawing.

19. TWO STUDIES OF OLD MEN'S HEADS.

H. de G. 918—M. 793—E. 1895, No. 377 (a)—E. 1899, A. 23.

The one on l. with a broad beard and cap, hand on breast; the other with a double pointed beard, in a high conical cap.

[8·2 x 9·4] Pen and sepia.

About 1630-35.

Collections : Richardson sen., Geloso, Reynolds, Utterson, Malcolm.

Purchased, 1895.9.15.1268.

Reproductions : Kl. ser. IV. Bl. 22; *Vasari Society IX.* 19.

Etched copy : J. J. de Claussin.

20. STUDIES OF TWO WOMEN'S HEADS.

H. de G. 1128.

Both shown in profile l. The woman on the left, with a snub nose, wears a hat; the woman on the r. is older, and wears a mantle about her head and shoulders.

[7 x 12·5] Pen and sepia.

Collections : C. S. Bale, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.188.

Reproduction : Plate IV.

21. SKETCH OF A RABBI: HEAD AND BUST.

H. de G. 909—E. 1899, A. 59.

In a turban, seen nearly in profile l.; the bust only indicated by a few lines.

[7·7 x 6·5] Pen and sepia.

About 1630-35, or later?

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-95.

Reproduction : Kl. ser. IV. Bl. 21.

This study may, perhaps, belong to a later period, but it has been left here in preference, as it would be more naturally looked for among the slight sketches from the life of the early period.

22. THREE STUDIES OF AN OLD MAN WALKING ON CRUTCHES.

H. de G. 919—E. 1899, A. 7.

He wears a high cap and a long cloak, and in the study on the l., which is drawn with more detail than the others, holds out his hand to a woman, seen half-length, who is giving him an alms.

[15·2 x 18·5] Pen and sepia.

About 1630-35.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-252.

Reproductions : L. I. 111; Michel, *Rembrandt*, Paris 1898, p. 533; Kl. ser. III. Bl. 35 Hind, *Rembrandt's Etchings*, 1912, Vol. I., pl. xv.

23. THREE STUDIES OF OLD MEN STANDING AND WALKING.

H. de G. 916—E. 1899, A. 9.

The one on the l. in a high cap and long cloak, with arms extended, seen from behind; man in centre, also in high cap, half-length; the third, on r., in a low hat, is walking with a stick away from the spectator towards the r.

[12·6 x 15·8] Sepia, drawn with the pen and brush.

About 1630-35.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-76.

Reproduction : Plate IV.

24. THREE STUDIES OF AN OLD MAN IN A HIGH FUR CAP.

H. de G. 917—E. 1899, A. 10.

In each case he is turned about three-quarters l., wears a long cloak, and leans heavily on a stick. The one to the l. has a crippled hand like the beggar in the etching, Hind, No. 79.

[$15 \times 18\cdot 4$] Pen and sepia, washed with sepia and Indian ink. No. 201 is written in an old hand in the lower l. corner. The two upper corners have been cut across, and made up.

About 1630-35.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-251.

Reproduction: Kl. ser. IV. Bl. 64.

25. AN OLD MAN LEANING ON A STICK.

H. de G. 910—E. 1899, A. 8.

Bearded man in a fur cap, wearing a cloak and breeches to the knees; standing looking towards the l., nearly in profile.

[$11\cdot 1 \times 5\cdot 7$] Pen and sepia, with slight washes of sepia.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-97.

Reproduction: Kl. ser. III. Bl. 34.

26. STUDY OF A PEASANT WALKING.

H. de G. 1121.

The peasant, seen nearly full face and looking round to the l., is carrying a bag over his r. shoulder, and walking towards the r.

[$16\cdot 5 \times 11\cdot 4$] Pen and sepia.

About 1630-35.

Collections: T. Dimsdale, Woodburn, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.181.

Reproduction: Plate V.

27. A WOMAN STANDING; ON THE REVERSE, SKETCH OF ANOTHER WOMAN.

H. de G. 1124.

Obv. A pregnant woman, wearing turban, standing with body turned to r., and face turned to front, with her hands at her waist in front.

Rev. Light sketch of a young woman standing in profile l., seen nearly full length (the feet not being shown), wearing a small linen cap on the back of her head, with her hands at her waist in front.

[$16\cdot 5 \times 11\cdot 3$] Pen and sepia.

About 1635.

Collections: T. Dimsdale, Woodburn, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.184.

Reproduction (*obv.*): Plate V.

28. SHEET WITH TWO STUDIES OF AN OLD MAN PLAYING WITH A CHILD.

H. de G. 1126.

An old man seated, with a child standing on his knees playing with his bald head; above on the r. another sketch of the same old man, bust, holding the child in his arms; below this sketch another slighter sketch of the heads of the old man and the child, and another of the child alone. In lower r. corner are written the letters *d o*.

[$18\cdot 9 \times 15\cdot 8$] Pen and sepia.

About 1635-40.

Collections: Lawrence, W. Esdaile, James, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.185.

Reproduction: L. III. 72.

29. STUDY OF A WOMAN SEATED.

H. de G. 1123.

A young woman in a curved arm-chair (of the type seen in the foreground r. of the etching, *The Death of The Virgin*), leaning her face on her l. hand; she wears a fur-bordered mantle, and her feet are stretched out l.

[$21\cdot 7 \times 15\cdot 3$] Pen and sepia.

About 1635-40.

Collections : Reynolds, Payne Knight, C. S. Bale, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.183.

Reproductions : Plate VI. ; L. III. 73.

Etched Copy : J. J. de Claussin, 1799.

One of the finest studies of Rembrandt's earlier period.

30. CHRIST CONVERSING WITH MARTHA AND MARY.

H. de G. 887—M. 782—E. 1895, No. 381 (A)—E. 1899, A. 12.

Christ is seated in the centre by a table, at which Mary is also seated reading a book. On the l. Martha, engaged in some household duty, sits by an open fireplace.

[16·7 x 28·4] Pen and sepia and light sepia wash.

About 1635-40.

Collections : Dimsdale, Robinson, Malcolm.

Purchased, 1895.9.15.1254.

Reproduction : Kl. ser. II. Bl. 49.

31. THE STAR OF THE KINGS.

H. de G. 1129.

At a door hatch on the l. two women and two children; in front of the house a group of boys, one of whom, seen from the back, carries the 'Star of the Kings'; to the r. of the group stands a mother carrying a baby and a basket; at her feet a dog; further r. a little girl pointing out the star to a baby, and behind the last two stand two men in tall hats and long cloaks; another man's figure to the r. of the woman with the baby has been partially obliterated by heavy sepia wash; below r. the signature *Rembrandt f.*

[20·4 x 32·9] Pen and sepia and sepia wash.

About 1635-40.

Collections : Fries, James, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.189.

Reproductions : Plate IV. ; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xix.

From the style of draughtsmanship probably about 1635. The same subject is treated in an etching of about 1652 (B. 118, H. 254), and in a drawing belonging to Dr. M. Strauss of Vienna (H. de G. 1514). It represents the star-shaped lantern which was carried through the streets on the Feast of Epiphany. For the onlookers at a door hatch compare the etching of the *Strolling Musicians* (B. 119, H. 142).

32. THREE CHILDREN DANCING AND PLAYING BEFORE A STREET DOOR.

E. 1901, A. 112.

Three boys standing in the foreground; the one in the centre playing a *rommelpöt*, and the one on the r. apparently adding to the din by beating some tall instrument with a stick, the third boy dancing. An old man in a long cloak leaning on a wooden barrier watches them from the l., and three women, with two children, are looking on from a doorway on the r.

[19·2 x 22·4] Pen and sepia, with slight washes of sepia.

About 1635-45.

Bequeathed by Henry Vaughan, Esq., 1900.8.24.145.

Reproductions : L. IV. 79; Kl. ser. IV. Bl. 26.

There is a copy in the Goethe Haus, Weimar.

The same types of face and figure are seen in the etchings of the *Pancake Woman* of 1635 (B. 124, H. 141) and the *Hog* of 1643 (B. 157, H. 204). The resemblance of type and the manner of drawing suggest the approximate date.

The *rommelpöt* (rumbling-pot) seems to have been a favourite form of street music in Holland on Shrove Tuesday. It forms the subject of one of Frans Hals's pictures, engraved by Hubert from the collection of Lebrun. For references to four versions of the subject attributed to Hals, all probably based on some lost original, see Wilhelm Bode, *Frans Hals*, Berlin 1914, Nos. 10-13 (Plates 6, 7A, 7B, and 8A).

33. ESAU SELLING HIS BIRTHRIGHT TO JACOB. H. de G. 867—E. 1899, A. 30.
Jacob seated behind a table with the mess of potage in his l. hand, grasps

with his right the hand of Esau, who stands in hunting costume with bow and quiver of arrows on the l.

[10·8 x 17·8] Pen and sepia and sepia wash.

About 1635-40.

Collections: Richardson sen., T. Hudson, J. Barnard, Cracherode.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-250.

Reproduction: Kl. ser. IV. Bl. 14.

Engraved Copy: Simon Watts, 1765 (done from the drawing when in the Hudson Collection, and published in C. Rogers, *Collection of Prints in Imitation of Drawings*, 1778).

34. ABRAHAM THRUSTING OUT HAGAR AND ISHMAEL.

H. de G. 865—E. 1899, A. 24.

Abraham stands in the porch, and with his hand on Ishmael's head is giving a parting word to Hagar. Behind the group is a little dog, and in the background Sarah is peeping round a scarcely opened door. The figure of Abraham has been re-drawn and inserted on another piece of paper.

[18·7 x 23·6] Pen and sepia and sepia wash, slightly heightened with white.
About 1635-40.

Purchased, 1860.8.16.121.

Reproductions: L. I. 101; Kl. ser. II. Bl. 51.

Etched copies: J. J. de Claussin (two versions, one being in reverse).

Probably near in date to the etching of this subject, 1637 (B. 30, Hind, 149), with which it corresponds most nearly in the attitude of Ishmael. The gesture of Abraham in both is somewhat similar; in both, Sarah is peeping from the background; in both the dog is seen. Another drawing of the subject with the three principal figures very similarly treated is in the collection of Dr. C. Hofstede de Groot, the Hague (H. de G. 1247; L. IV. 97). The background is entirely different.
Seidlitz doubts the present drawing.

35. ABRAHAM THRUSTING OUT HAGAR AND ISHMAEL.

H. de G. 1115.

Abraham stands outside the porch, from which Hagar, weeping, is just issuing; Ishmael with bow and arrow is seen from the back, further l. Sarah is shown within the porch on the r.

[19·5 x 24·5] Pen and sepia.

About 1635-40, or later.

Bequeathed by George Salting, Esq., 1910.2.12.175.

Reproduction: Plate VII.

In this drawing Abraham and Hagar are outside the porch as in the etching, but in the treatment of the figures it shows less resemblance than the preceding to the print. It is drawn in a somewhat broader style and may belong to a later period, but is left here for convenience of comparison.

36. HAGAR AND ISHMAEL.

H. de G. 1116.

Hagar, with her l. hand to her face, weeping, and Ishmael further r. carrying bow and arrow, are walking towards the r.

[14 x 9·7] Pen and sepia.

About 1635-40, or later.

Collections: Carew, James, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.176.

Reproduction: Plate V.

37. JACOB ASKING THE BLESSING OF ISAAC.

H. de G. 869—M. 784—E. 1895, No. 381 (b)—E. 1899, A. 11.

Jacob stands in front of the bed holding his father's hands; Rachel stands listening at the half-open door on the l. The room has a window in the l. wall.

[16·2 x 22·5] Pen and sepia, some of the lines drawn with the brush.

About 1635-40.

Collections : Robinson, Malcolm.
Purchased, 1895.9.15.1256.
Reproduction : Kl. ser. IV. Bl. 12.

38. TOBIAS RESTORING HIS FATHER'S SIGHT. E. 1901, A. 113.
Tobit is seated in a room, near a window; behind him stands the young Tobias glancing round at the angel whose r. hand rests on his shoulder. A woman kneels holding a basin, another on the l. gazes into Tobit's face.

[15·8 x 21·5] Pen and sepia, with slight washes of sepia.
Collection : F. Abbott (of Edinburgh).
Purchased, 1900.12.21.1.
Reproduction : Plate VII.

The subject is treated somewhat similarly in a picture dated 1636 in the Duc d'Aremberg's collection, Brussels (Bode 216). The drawing very possibly belongs to the same period as this and the Louvre picture of the *Angel departing from the family of Tobias*, dated 1637 (Bode 219).

39. REST ON THE FLIGHT TO EGYPT. H. de G. 881—E. 1899, A. 32.
The Virgin is seated on a box, behind which the Child is leaning, supporting her head with her l. arm, which rests on a trunk at her side. To the r. Joseph stands, speaking to a countryman who carries a scythe; in background l. asses and the inn.

[17·8 x 24·7] Pen and sepia and sepia wash.
About 1635-40, or later?
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9—67.

Reproductions : L. I. 107; Kl. ser. IV. Bl. 20.

Seidlitz, who places it among the doubtful drawings in the style of the middle period, thinks that the subject is more probably taken from the Old Testament.

The upper part of the figure of the Virgin, the head of the ass behind her, and a correction of the shape of the countryman's hat are in a darker sepia than the rest. In some drawings one may put the different shades in the ink to uneven fading, or alteration of the tone through age. But here, the difference showing in the correction of the hat, one naturally infers that Rembrandt used a darker ink. He may have used this for the upper part of the Virgin's figure as being the central point of his design, and consequently demanding most emphasis. It is the one part of the whole drawing which shows Rembrandt at his very greatest; the other parts and figures are drawn more loosely, though not in any sense in such manner as to justify Seidlitz's doubts.

40. THE PRODIGAL SON AMONG THE SWINE. H. de G. 1119.
The Prodigal Son kneels, leaning on a stick, in profile to l., by a trough from which four swine are eating; the sow on the r. has a sucking pig beneath her.
[15·9 x 23·5] Pen and sepia.
About 1635-40.
Collections : James, Salting.
Bequeathed by George Salting, Esq., 1910.2.12.179.
Reproduction : Plate VII.

Compare the two studies that follow.

41. STUDY OF A PIG FASTENED BY A ROPE.
Standing, facing right.
[10 x 14·1] Pen and sepia.
About 1635-40.
Bequeathed by Richard Payne Knight, Esq., 1824.
Pp. 2-116.
Reproduction : *Vasari Society* V. 23.

This and the following drawing came to the Museum under the name of Titian. The present attribution is evident on comparison with two other

sheets containing studies of pigs in the collection of M. Léon Bonnat (H. de G. 748, 749).

The subject that precedes (*The Prodigal Son*) is one in which Rembrandt made use of such studies.

42. STUDY OF A PIG.

Standing, facing left.

[$10 \times 14\cdot1$]

About 1635-40.

Bequeathed by Richard Payne Knight, Esq., 1824.

Pp. 2-117.

Reproduction: *Vasari Society* V. 22.

43. AN ELEPHANT. H. de G. 948—E. 1891, No. 114—E. 1899, A. 17.

Standing facing r., a few spectators in background r.

[$17\cdot7 \times 25\cdot5$.] Black chalk.

About 1637.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-259.

Reproductions: L. I. 118; Kl. ser. III. Bl. 46; Michel, *Rembrandt*, Paris 1893 (p. 275); British Museum postcards.

A similar drawing signed and dated 1637 is in the Albertina, Vienna (H. de G. 1469, reproduced Br. 70. 721, Sch. and Med. 263.)

The introduction of the animal into the background of the etching of *Adam and Eve* of 1638 (B. 28, H. 159) is characteristic of Rembrandt's readiness in adaptation.

44. STUDY OF A LION LYING DOWN.

H. de G. 941—E. 1899, A. 18 (a).

With head to the r., chained, looking towards the spectator.

The drawing is on two pieces of paper fixed together, and made up (more recently?) in the l. top corner with a third piece.

[$12\cdot2 \times 15\cdot8$] Sepia, drawn with the pen and brush and sepia wash, heightened with white (now turned dark).

About 1635-40.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-73.

Reproductions: Plate VIII.; Kl. ser. IV. Bl. 27.

Etched copy: B. Picart.

A weaker version of the same subject, probably an early copy, is catalogued with the anonymous drawings below (No. 133), but placed for comparison on the same mount as the present number, and reproduced on the same plate. It is unlikely that Rembrandt had made any of these studies of lions from the life until after the etching of *St. Jerome* of 1634 (B. 100, H. 119), in which the lion forms a somewhat unnatural and grotesque figure.

45. STUDY OF A LION ASLEEP.

H. de G. 943—E. 1899, A. 18 (b).

Lying towards the r., its hind legs beneath it, and its head resting on its r. fore-paw, which is stretched out to r.

[$12 \times 17\cdot3$] Sepia, drawn with the pen and brush and sepia wash, heightened with white (now turned dark).

About 1635-40.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-74.

Reproduction: Kl. ser. IV. Bl. 29.

Etched copy: B. Picart.

Not among the most powerful of Rembrandt's studies of lions, but the *pentimento* in the position of tail and the use of a somewhat dirty brownish-green colour, characteristic of the master, who was too summary in his method of drawing to be particular as to the uniformity of his pigment, seem to be convincing proof of its authenticity. The Amsterdam version (H. de G. 1204) (a reproduction of which is mounted with the present drawing) is probably an early copy.

46. STUDY OF A LION DRINKING FROM A PAIL. H. de G. 942—M. 800—E. 1899, A. 19 (b).
 Crouching on the ground towards the r., the pail between its fore-paws.
 [9·2 x 19·3] Pen and sepia and sepia wash over a red chalk sketch, heightened with white.
 About 1635–40.
 Collections: Leembruggen, Malcolm.
 Purchased, 1895.9.15.1272.
 Reproductions: Kl. ser. IV. Bl. 28; *Drawings in the British Museum* (1912) III. 4.
 Compare the study of a lion drinking from a pail in Budapest (H. de G. 1391; G. v. Térey 28).
47. A LION ASLEEP: CHAINED. H. de G. 945—E. 1899, A. 20.
 Turned towards the l., the r. fore-paw extended, its head resting on the ground.
 [18·1 x 19·4] Sepia, drawn with the pen and brush and sepia wash, touched with red chalk and yellow water-colour.
 About 1635–40.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 9–72.
 Reproductions: L. II. 62; Kl. ser. III. Bl. 57.
 Rejected by Seidlitz.
48. FOUR STUDIES OF LIONS. H. de G. 947—E. 1899, A. 21.
 One above another, on a sheet which has been torn across the centre and repaired. The first standing, the other three lying down, the second and the last asleep.
 [29·4 x 19·3] Pen and sepia and sepia wash, with traces of white.
 About 1635–40.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 9–70.
 Reproductions: L. IV. 63; Kl. ser. IV. Bl. 10.
49. STUDY OF A CHAINED LIONESS. H. de G. 940—E. 1899, A. 22 (a).
 Lying with head raised and alert, looking towards the r.
 [12·6 x 18·1] The paper torn and made up in the lower l. corner. Black chalk and Indian ink wash, heightened with white.
 About 1635–40.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 9–75.
 Reproductions: L. IV. 62; Kl. ser. III. Bl. 48.
 Etched copy: B. Picart.
 Rembrandt probably referred to such studies as the present example for the chained lioness in the grisaille known as *De Eendracht van 't Lant* (of 1648, Bode 321).
50. STUDY OF A LIONESS EATING A BIRD. H. de G. 946—E. 1899, A. 22 (b).
 Stretched on the ground, facing l.
 [12·7 x 23·8] Black chalk and Indian ink wash, heightened with white.
 About 1635–40.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 9–71.
 Reproductions: L. IV. 61; Kl. ser. III. Bl. 47.
 Etched copy: B. Picart.
 Exactly similar in execution to the preceding.
51. A SERVING WOMAN STANDING, WITH A CANDLE. H. de G. 913—M. 796—E. 1899, A. 60.
 Seen nearly full length standing with her l. arm leaning against a sideboard; she holds the candle beneath her waist.

[18·1 x 13·2] Pen and sepia, sepia and Indian ink wash, slightly heightened with white.

About 1630-40.

Collections: Utterson, Robinson, Malcolm.

Purchased, 1895.9.15.1268.

Reproductions: L. IV. 77; Kl. ser. II. Bl. 42; *Drawings in the British Museum* (1912), III. 4.

In the development of chiaroscuro seen in this drawing the style is comparable to works of the early middle period such as the etchings of *St. Jerome in a dark chamber* (B. 105, H. 201), and the *Student at a table by candle-light* (B. 148, H. 202). But the manner of treating line still shows much in common with drawings such as the *Virgin and Child* (No. 17), which are generally assigned to the early 'thirties.

52. STUDY OF A PEASANT OR SERVING WOMAN SEATED, HALF-LENGTH.

H. de G. 899—M. 798—E. 1899, A. 25.

She wears a dress, trimmed with fur, and a linen cap, and is holding a cloth in her r. hand; end of table just indicated.

[13 x 7·8] Pen and sepia and sepia wash.

About 1635-40.

Collections: Lawrence, Esdaile, Verstolk, Leembruggen, Malcolm.

Purchased, 1895.9.15.1270.

Reproductions: L. IV. 89 A; Kl. ser. II. Bl. 57.

There is another drawing of this woman (who by some tradition is said to be the nurse of Rembrandt's son Titus) in the same costume in the Teyler Museum, Haarlem. There she is seen from the back, leaning against a table (H. de G. 1327, L. I. 166.)

53. STUDY OF A WOMAN ILL IN BED, HEAD AND BUST.

H. de G. 934—M. 792—E. 1899, A. 26.

One hand against her head on the pillow; the other laid over the coverlet; head to l.

[8·6 x 10·6] Pen and sepia.

About 1635-40.

Collections: Lawrence, Esdaile, Malcolm.

Purchased, 1895.9.15.1264.

Reproductions: Plate IX; Kl. ser. IV. Bl. 13.

54. STUDY OF A WOMAN ILL IN BED.

H. de G. 935—E. 1899, A. 27.

Lying head to l., deeply sunk in the pillows, lightly sketched. False signature (or dealer's mark of authorship) *Renbrant* in lower r. corner.

[12·6 x 16·4] Pen and sepia.

About 1635-40.

Collections: Lawrence, Esdaile.

Purchased, 1891.7.18.8.

Reproduction: Kl. ser. IV. Bl. 18.

Like the preceding, probably a sketch of Saskia in illness some time between 1635 and her death in 1642.

Compare the etchings B. 369, H. 163 (on which two studies closely correspond to the present drawing in reverse) and B. 359, H. 196.

A similar but inferior drawing is in the Print Room, Amsterdam.

55. SKETCH OF THREE PERSONS BEING BEHEADED. H. de G. 892—E. 1899, A. 34.

The executioner with raised sabre is on the point of beheading a man kneeling on the l.; in the centre lies a figure with its head severed; on the r. two officers are leading another man to execution. In r. lower corner (not in the master's hand) *Rembrandt fecit*:

[15·4 x 22·5] Pen and sepia.

About 1635-40.

Purchased, 1860.6.16.130.

Reproductions: L. IV. 88; Kl. ser. IV. Bl. 11.

The pose of the executioner and the kneeling figure should be compared with the etching of 1640 (B. 92, H. 171). The drawing probably belongs to the same period.

56. PORTRAIT SKETCH OF A LADY HOLDING A FAN. H. de G. 900—E. 1899, A. 28. She stands in front of a niche, three-quarters length, slightly turned to the l., looking at the spectator; wearing a low-necked dress with a lace collar; her l. hand, which holds a fan, rests on a balustrade.

[$16 \times 12\cdot8$] Pen and sepia and sepia wash, slightly touched with red chalk and heightened with white.

About 1639.

Collections: Lawrence, W. Esdaile.

Purchased, 1891.7.13.9.

Reproductions: Plate I; L. IV. 88; Kl. ser. III. Bl. 39.

A sketch for the portrait known as *La Femme d'Utrecht*, dated 1639, lent since 1896 to the Ryksmuseum, Amsterdam, by the Van Dyckveld family of Utrecht (Bode 274).

57. A WOMAN STANDING IN A CHURCH; A PREACHER IN THE BACKGROUND.

H. de G. 922—E. 1899, A. 35.

She stands erect wearing a wide crownless hat with a thin veil; her hands are folded; she looks three-quarters l.; the preacher is seen in a pulpit beneath an arch indicated in the background.

[$18\cdot4 \times 14\cdot8$] Pen and sepia. The original paper cut in a perpendicular strip (about 3 cm. wide) along the r., taking away the woman's r. elbow and part of her skirt. This has been made up, and the drawing continued in a lighter ink, almost certainly by another hand.

About 1635–40.

Collection: Bouverie; also the mark of an unknown collector, M M, stamped blind (the second M a smaller letter beneath the first).

Purchased, 1859.8.6.73.

Reproductions: L. I. 125b; Kl. ser. III. Bl. 38.

58. AN OLD MAN SEATED IN AN ARM-CHAIR.

H. de G. 923—E. 1899, A. 36.

An old man with a square beard, wearing a flat velvet cap and a long mantle trimmed with fur, is seated in a high-backed arm-chair, with a stick between his knees; leaning on the back of the chair stands an old woman, seen half length; on the r. is a recess in the wall, and at the sitter's feet a rough sketch of a dog (?).

[$18 \times 16\cdot8$] Pen and sepia and sepia wash, slightly touched with white.

About 1635–40.

Collections: West, Lawrence, and Esdaile.

Purchased, 1861.6.8.149.

Reproductions: L. I. 109; Michel, *Rembrandt*, Paris, 1893, p. 530; Kl. ser. III. Bl. 37.

The model for this etching is possibly the same as that used in the portrait in Buckingham Palace of about 1635–6 (Bode 200), which Bol seems to have used in his etchings (B. 7 and 10). For likeness and position of sitter it might also be compared to a picture at Petrograd of 1645 (Bode 295). Seidlitz calls the subject *Abraham and Sarah*.

59. PORTRAIT OF CORNELIS CLAESZ ANSLO, HALF-LENGTH.

H. de G. 896—E. 1899, A. 29.

In a wide-brimmed hat, seated at a table; his l. hand resting on a book which stands upright on the table, and with his right pointing to another. Signed in the margin *Rembrandt f. 1640*.

[$15\cdot7 \times 14\cdot4$] Red chalk heightened with white; the lines emphasised by indentation with a sharp point (the result of process of transferring the design to the plate).

Collections: Goll von Franckenstein, Aylesford.

Purchased, 1848.9.11.138.

Reproductions; Plate I; L. I. 120; Michel, *Rembrandt*, Paris, 1893, p. 273; Kl. ser. III. Bl. 32.

Finished study in reverse for the etching (B. 271, H. 187), which is dated 1641.

Accompanying the drawing (and placed on the back of the mount) are four verses by Vondel, written in a contemporary hand:

C : C : Anslo

*Ay, Rembrant, mael Cornelis Stem.
Het Zichtbre deel is't minst van hem:
'tonsichtbre kent men slechts door dooren
Wien Anslo zien wil, moet hem hooren.*

The verses might be literally translated; Ay, Rembrandt, paint Cornelis's voice, the part that's seen is least of him; but the unseen can be learnt only through the ears; who will know Anslo must hear him.

C. C. Anslo (b. 1592, d. 1646) was a theological writer and Mennonite minister in Amsterdam.

60. CHRIST TAKEN DOWN FROM THE CROSS. H. de G. 890—E. 1899, A. 33.

The body of Christ lies supported on the knees of the Virgin to the r., and surrounded by other figures who are bending over from behind; at his feet crouches the Magdalene. Lower part of the crosses seen on the l.; several figures standing at the foot.

[21·3 x 25·4] Red and black chalk, sepia wash, oil colours.

About 1642.

Collections: Richardson, jun., Reynolds, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-103.

Reproductions: L. I. 103; Kl. ser. IV. Bl. 1.

Study for the picture (of about 1642) in the National Gallery (Bode 245). It should be compared also with the etching dated 1642 (B. 82, H. 199). As a result of the repeated alterations which Rembrandt made in the course of elaborating the design, the drawing is made up of at least sixteen different pieces of paper fitted together. There is an old manuscript note (now placed on the back of the mount) in the hand of Jonathan Richardson, jun.; *Rembrandt has Labour'd this Study for the lower part of his famous Descent from the Cross, grav'd by Picart, and had so often chang'd his Mind in the Disposition of the Clair-Obscur, which was his Point Here, that my Father and I counted, I think, seventeen different Peices of Paper.*

61. THE INTERIOR OF JOSEPH'S HOUSE AT NAZARETH. E. 1901, A. 115.

Mary seated on the ground nursing the child, with Anna at her side; on the l. Joseph engaged in carpentry at a table; a woman is seen knocking at the window in the background. A study in light and shade.

[18·6 x 24·5] Pen and sepia and sepia and Indian ink wash.

About 1640-50.

Bequeathed by Henry Vaughan, Esq., 1900.8.24.144.

Reproductions: L. IV. 64; Kl. ser. IV. Bl. 7.

It should be compared with a drawing formerly in the collection of the late Mr. C. Newton Robinson, which seems to be a free copy of the present example.

Similar in style and in treatment of chiaroscuro to a drawing of the *Adoration of the Shepherds* formerly in the Heseltine collection (H. de G. 988), which is a study for the picture of 1646 in the National Gallery. Seidlitz has no justification, I think, for regarding the Heseltine drawing as a copy from the picture. The variations from the picture are not those of a copyist.

62. REST ON THE FLIGHT TO EGYPT. H. de G. 879—M. 783.

Mary is seated by a large stone, offering the child in her lap the breast; Joseph stands on the l. and leans forward with his hands on the stone, contemplating the child; above a spray of foliage.

[13·3 x 13·9] Pen and sepia and sepia wash.

About 1640-50?

Collections: Richardson sen., Lawrence, Esdaile, Malcolm.

Purchased, 1895.9.15.1255.

Reproduction: Plate IX.

In the same style as a drawing of *Juda and Thamar* formerly in the collections of MM. Paul Mathey and Rodolphe Kann, Paris (H. de G. 789; L. III. 69).

63. THE HOLY FAMILY.

H. de G. 878—M. 789—E. 1899, A. 46.

Mary is seated on the l. nearly in profile r., meditating on a book which she holds in her lap; behind her Joseph is seen resting his head in his hand; the child in a cradle r.

[11·8 x 15·1] Pen and sepia and slight sepia wash.

About 1640-50.

Collections: Robinson, Malcolm.

Purchased, 1895.9.15.1261.

Reproductions: L. IV. 74; Kl. ser. III. Bl. 62.

Should be compared with a drawing at Berlin (H. de G. 52, L. I. 17) which is a study for a picture at Buda-Pest of about 1650 (Bode 336).

64. STUDY OF AN ORIENTAL STANDING.

H. de G. 912—E. 1899, A. 47.

He stands nearly full face, in a long cloak and large turban with a plume; his r. hand upon his belt.

[22·2 x 17·1] Pen and sepia and sepia wash, heightened with white.

About 1640-50?

Purchased, 1895.12.14.100.

Reproductions: L. IV. 84; Kl. ser. III. Bl. 36.

65. SKETCH FOR THE ETCHING OF JAN CORNELIS SYLVIUS.

H. de G. 898—E. 1899, A. 48.

Seen half-length in a skull cap and ruff; his l. hand extended; by his r. a book; in an oval, with full margin used for the verses in the print.

[28·4 x 19·4] Pen and sepia and sepia wash, heightened with white.

About 1646.

Collection: Howard (Earl of Wicklow).

Purchased, 1874.8.8.2272.

Reproductions: L. I. 121; Michel, *Rembrandt*, Paris 1893, p. 356; Kl. ser. III. Bl. 33; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xxvii.

Study in reverse for the etching of 1646 (H. 225).

66. LIFE STUDY OF A MAN STANDING.

H. de G. 933—E. 1899, A. 49.

Nude except for a loin-cloth; his l. arm leaning on a cushion which rests on a projection of the wall; he looks down, nearly in profile l.; curtain behind.

[25·2 x 19·2] Pen and sepia and sepia wash, heightened with white, with traces of red and black chalk underneath.

About 1646.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-94.

Reproductions: L. II. 46; Kl. ser. II. Bl. 59.

This and another drawing in the Albertina, Vienna (H. de G. 1463, Sch. & Med. 497), are preparatory studies for the standing figure in the etching, B. 194, Hind 222 (of about 1646). The etching is in reverse to both, but follows the Albertina drawing more closely than the present version.

Two etchings of the same style and probably from the same mode are dated 1646 (B. 193, H. 220 and B. 196, H. 221), and supply the approximate date for this and the two following drawings.

Rejected by Seidlitz.

67. LIFE STUDY OF A MAN LYING ON HIS BACK. H. de G. 932.
 Lying, with a cloth round his loins, on two cushions and a third for his head; his hands together on his breast; his head and body in light, deep shadow l.
 [14·1 x 20·8] Pen and sepia and sepia wash, heightened with white; with traces of black and red chalk.
 About 1646.
 Purchased, 1902.6.17.5.
 Reproductions: Plate VIII; L. IV. 86; *Burlington Magazine*, Vol. I, No. 1.
68. LIFE STUDY OF A YOUNG MAN SEATED. H. de G. 931—M. 795—E. 1899, A. 52.
 In a loin cloth; seated on two cushions, holding a stick (or flute?) in his hands; his legs stretched to the r.; his face turned partly to the spectator.
 [14·1 x 16·3] Pen and sepia and light washes of sepia and Indian ink.
 About 1646.
 Collections: Leembruggen, Malcolm.
 Purchased, 1895.9.15.1267.
 Reproduction: Kl. ser. III. Bl. 40.
69. STUDY FOR THE ETCHING: THE ARTIST DRAWING FROM A MODEL. On the reverse: JOSEPH EXPOUNDING THE PRISONERS' DREAMS. H. de G. 939—E. 1899, A. 51.
Obv. The model stands on a raised platform, back to the spectator, with drapery over her r. arm; she faces the artist, who is seen in the dark shadow in the background r. Pen and sepia, sepia wash.
Rev. Joseph stands on the l. leaning against a pillar, his l. arm extended, addressing Pharaoh's baker and butler, who are seated on the ground r. Pen and sepia.
 [18·7 x 16·2]
 About 1648, or later.
 Bequeathed by the Rev. C. M. Cracherode, 1799.
 Gg. 2-248.
 Reproductions (*obv.*): L. III. 110; Kl. ser. IV. Bl. 15; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xxviii. Etching by J. Weissenbruch, in Vosmaer, *Rembrandt*, 2nd ed., p. 282.
 Reproductions (*rev.*): Plate VI; Kl. ser. IV. Bl. 16.
 In the etching (B. 192, H. 231, date about 1647) the composition is reversed.
70. THE GOOD SAMARITAN ARRIVING AT AN INN. H. de G. 885—E. 1891, No. 112—E. 1899, A. 76.
 The wounded traveller, at whose head stands the Good Samaritan, is being carried by two men from the horse to the steps of the inn, at the top of which the host is standing. Two horses, seen from the back, in front of steps r. Two men, seen half-length, coming up a hill l.
 [18·4 x 28·7] Pen and sepia and sepia wash, slightly heightened with white.
 About 1648.
 Collections: Woodburn, G. Hohn, Earl Spencer.
 Purchased, 1860.6.16.122.
 Reproductions: Plate IX; L. I. 190; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xiii.
 The composition somewhat resembles the picture of 1648 in the Louvre (Bode 328), but not closely enough to be described as a study for it. Cf. drawings in the Louvre (L. III. 18) and in the Boymans Museum, Rotterdam (L. III. 50), though both, particularly the latter, seem to me of rather doubtful authenticity. Seidlitz even doubts Rembrandt's authorship of the present drawing.
71. A COACH. H. de G. 966—E. 1899, A. 62.
 A four-wheeled state carriage, its shaft in the air, resting against the box on r.
 [19·4 x 25·4, arched top] Pen and sepia and sepia wash. The paper has been cut and joined down the centre.

About 1649.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-122.

Reproductions : L. I. 122 ; Kl. ser. III. Bl. 30

Perhaps about 1649. There is a similar coach (scarcely visible in the reproduction, Bode 366) in the large equestrian portrait of that date at Panshanger, which Bode describes as 'said to be signed *Rembrandt f. 1649.*'

72. CHRIST WALKING ON THE WAVES. H. de G. 882—M. 790—E. 1899, A. 65.

Christ, walking from the l., holds out his hand to Peter, who is sinking in the waves; two disciples seen on the boat r., one letting himself over the side.

[16·8 x 26·5] Pen and sepia.

About 1650.

Collections : Robinson, Malcolm.

Purchased, 1895.9.15.1262.

Reproductions : L. IV. 82 ; Kl. ser. III. Bl. 41.

73. CHRIST WALKING ON THE WAVES.

H. de G. 1120.

Christ, walking from the r., grasps the hand of St. Peter, who is already sinking in the waves; five disciples seen in a boat, one climbing over the side.

[19 x 29] Pen and sepia.

About 1650-55.

Collections : Lawrence, Edsaile, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.180.

Reproduction : L. III. 71.

Drawn with the pen in a broader style than the preceding study.

74. FOUR ORIENTALS SEATED BENEATH A TREE.

H. de G. 926—M. 803—E. 1899, A. 53.

Four white-bearded old men wearing turbans, seated in a half-circle on a terrace; two of them hold cups in their hands; other cups and glasses on a tray before them. Outlook from the terrace on to a landscape with two steep hills.

[19·4 x 12·5] Pen and sepia and sepia wash, on Japanese paper.

About 1656.

Collections : Richardson, jun., Willet, Dimsdale, Lawrence, Edsaile, Malcolm.

Purchased, 1895.9.15.1275.

Reproductions : L. IV. 71 ; Kl. ser. II. Bl. 46 ; *Preuss. Jahrbuch XXV.*, p. 146 ; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. vii.

Engraved copy : Simon Watts, 1767 (done from the drawing when in the collection of R. Willet, and published in Charles Rogers, *Collection of Prints in Imitation of Drawings*, 1778).

This and the four following numbers are examples of a group of drawings scattered among various collections, which were freely copied by Rembrandt from miniatures executed by Indian artists for the Mogul emperors. Two drawings once in the Van der Willigen Collection (sale 1874) are described by Vosmaer (*Vie de Rembrandt*, 1877, p. 605) as bearing in the artist's hand the inscriptions : *na een Oostindies poppetje geschets* (sketched from an East Indian puppet), and *na Oostind poppetje*. It is quite uncertain at what date they were done, but the present drawing must fall, at any rate, earlier than 1656, when Rembrandt adopted the composition for the etching of *Abraham entertaining the Angels* (B. 29, H. 286). Friedrich Sarre, in an article on the whole question in the *Jahrbuch der Preuss. Kunstsammlungen*, XXV. 143, has suggested that the Indian miniatures might be contained in the item entered in Rembrandt's inventory of 1656 for the sale of his effects : *een dito (i.e. boeck) vol. curieuze miniatuur teekeningen, nevens verscheyde hout en kopere prenten van alderhande dragt*, as it not infrequently happened that European prints found their way into bound volumes from the East (e.g., B.M. MSS. Stowe Or. 16). In 1642 Rembrandt painted a portrait of Abraham Wilmerdonx, the Director of the Dutch East India Company (see Oud Holland

III. pp. 93-94). It is not unlikely that through this connection Rembrandt became possessed of the miniatures, and that he made sketches from them about 1656, in view of parting from the originals at the sale. Reproductions from miniatures in the Museum für Völkerkunde, Berlin, very similar to those which must have been used by Rembrandt, are given in the article quoted above. In the British Museum, one might compare Oriental MSS. Stowe Or. 16, Add. 18,801, and Or. 2787.

75. THE MOGUL EMPEROR AKBAR RECEIVING AN ADDRESS.

H. de G. 980—E. 1899, A. 57.

The Emperor, whose head is encircled by a halo, squats on a divan holding a sabre in his l. hand. Before him on the l. stands an Oriental holding a document in his hands, which he is presenting to Akbar.

[$21 \times 18\cdot3$] Pen and sepia and sepia wash, on Japanese paper.

About 1656.

Collections: Richardson jun., Barnard, Cracherode.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-263.

Reproductions: L. II. 44; Kl. ser. II. Bl. 58; *Preuss. Jahrbuch XXV.*, p. 150.

For the identification of the portrait, compare e.g. B.M. MSS. Add. 18,801, fol. 14 (b).

76. TWO ORIENTALS CONVERSING.

H. de G. 927—M. 809—E. 1899, A. 54.

The man on the r. with a dark beard stands facing a younger and clean-shaven man; both are in profile, and both lean on long swords.

[$17\cdot2 \times 21\cdot4$] Pen and sepia and sepia wash, on Japanese paper.

About 1656.

Collections: Richardson jun., Bouverie, Wellesley, Malcolm.

Purchased, 1895. 9. 15. 1281.

Reproductions: Kl. ser. IV. Bl. 60; *Preuss. Jahrbuch XXV.* p. 153.

77. AN ORIENTAL STANDING: FACING L. H. de G. 928—M. 808—E. 1899, A. 55.

A man with a slight black beard, standing almost in profile l., his l. hand leaning on a sword.

[$19\cdot5 \times 15\cdot8$] Pen and sepia and sepia wash, on Japanese paper.

Purchased, 1895. 9. 15. 1280.

Reproductions: Kl. ser. IV. Bl. 24; *Preuss. Jahrbuch XXV.*, p. 155.

78. AN ORIENTAL STANDING: FACING R.

H. de G. 1122.

A man standing in profile to r., his r. hand on the handle of a dagger in his belt.

[$18\cdot4 \times 11\cdot2$] Pen and sepia and sepia wash; the turban touched with red chalk, on Japanese paper.

About 1656.

Collections: T. Hudson, Richardson jun., Lord Selsey, R. P. Roupell, Salting.

Bequeathed by George Salting, Esq., 1910. 2. 12. 182.

Reproduction: Plate X.

79. AN ORIENTAL CAVALIER.

H. de G. 929—E. 1899, A. 56.

A man, with a slight beard, holding a two-headed lance seated on a horse which rears to the r.

[$20\cdot4 \times 17\cdot6$] Pen and sepia and sepia wash, slightly touched with red chalk and yellow water colour, and heightened with white, on Japanese paper.

About 1656.

Collections: Richardson jun., Barnard, Cracherode.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-262.

Reproductions: L. I. 116; Kl. ser. IV. Bl. 8; *Preuss. Jahrbuch XXV.*, p. 156.

80. THE CALUMNY OF APELLES. AFTER A DRAWING ATTRIBUTED TO MANTEGNA.
H. de G. 894—E. 1899, A. 75.

Obv. A king seated on a throne to the l., with two female figures *susp[ic]ione* (?) and *inoracia* at his side; facing him an ill-favoured man with long ears, *widia* urging on *Calomnia d'apella*, which is represented in the form of a beautiful woman holding a torch and dragging a child *inocencia* by the hair. Calumny is pushed on from behind by *acnoni* (= Mantegna's *deceptione*) and *insidia* (?), while in the background *penitencia* and *Veritas* hold council.

Pen and sepia and sepia wash. The paper is made up by two perpendicular strips (2 cm. wide) at either side.

Rev. An anonymous drawing, in pen and sepia and slight water-colour wash, representing a plan of some fortifications.

[26.3 x 48.2]

Collections: Richardson sen. and jun., Barnard, West, Lawrence, Woodburn. Purchased, 1860.6.16.86.

Reproductions (*obv.*): L. I. 119; Kl. ser. II. Bl. 52.

The original drawing of the Mantegna school from which the present example was copied is also in the British Museum (*Dürer Society* III. 18). It was once in the Van der Schelling collection at Amsterdam, and was acquired by John Barnard, who also possessed the copy, in 1771.

The present drawing is stamped with the mark described by Fagan as that of Jonathan Richardson, jun. (310). It figured in the sale of the elder Jonathan Richardson, Jan. 1747, eleventh night, lot 37.

Accompanying the drawing is another sheet with notes in various hands. (1) MS. of Jonathan Richardson Senior: *Mr. Gautier has seen the Original of this with Mr. Vanderschelling at Amsterdam. 'Tis since brought into England by Gautier. Apelles was accused to King Ptolomey of having conspired with Theodata a Tyrian woman against him, and that the Revolt of Tyre, and losse of Pelusium happened by his means; the Accuser was Antiphilus, also a Painter. The King naturally Impetuous and always from his Youth accustomed to Flattery was exceeding enraged, and without enquiring into the thing, or considering the Probability of it, made his Palace ring with Exclamations, and Reproaches against Apelles, and had probably taken his head but that one who was really in the Conspiracy enraged at the Malice and Impudence of Antiphilus, and compassionating Apelles undeceav'd the King, who repenting of his Credulity gave 100 Talents to Apelles, and his accuser to be his Slave. The Story is in Lucian.*

Apelles on this occasion made a Picture from the Description of w^{ch} in Lucian Andrea Mantegna (after whom this Dr: is copy'd by Rembr:) made a Drawing which I have lately seen, and of w^{ch} this is a fine Copy. The Figures by the King are Mistrust and Ignorance, that conducting Calumny is Envy, that w^{ch} Calumny has in her Right hand is a burning Torch, that tis the Innocent Accused shee drags by the hair is evident enough; the Figures that follow, one exhorting, or pushing on Calumny, the other Dressing her up are Treachery & Deceit: lastly comes Truth accompany'd by Repentance.

(2) MS. of Arthur Pond: true. A. Pond.

(3) MS. of John Barnard: *the above by Mr. Richardson [referring to (1)]. I met with the original of this by Andrea Mantegna, by great Accident, Mr. Gautiers Name was wrote by Himself on the back of the Paper to which it was fastened; it is still in very good Preservation. J: B. Jany: 20th: 1771.*

For a long discussion of the various renderings of the subject, a favourite theme in Renaissance Art, see an article by Richard Förster in the *Jahrbuch der Preuss. Kunstsammlungen*, VIII. 29.

The orthography of the inscriptions, as copied by Rembrandt, is curious, and a quite incomprehensible word is made out of *d(e)ceptione*. Mocetto, who engraved a plate after Mantegna's drawing, also found the same word difficult to decipher, and rendered it *adaptione* (see A. M. Hind, *Catalogue of Early Italian Engravings in the British Museum*, p. 464, No. 6).

Rembrandt's authorship has been called in question by Dr. de Groot (*Jahrbuch der Preuss. Kunstsammlungen*, XV. 179), but tradition is strongly in its favour. It certainly differs in style from the other known copies by Rembrandt after other masters, e.g. those after Leonardo, powerfully drawn

in red chalk (see above No. 3), two after Venetian drawings (H. de G. 1429, Sch. & M. 559, and H. de G. 1084, Preuss. Jahrbuch XV. 177) in pen and sepia drawn in a somewhat freer linear manner than the present example, and the pen and wash drawings after Indian miniatures (*e.g.* those just described Nos. 74-79). But though Rembrandt did not in any sense closely follow the Mantegnesque original, I think the character of the shading is sufficiently influenced by the manner of the original to account for its difference in style from his other copies in pen and sepia. Again De Groot cites the lettering as not that of Rembrandt, while it is without any question in the hand of the author of the drawing. The writing differs, of course, entirely from Rembrandt's usual hand, but as it is undoubtedly an attempt (inaccurate partly through haste and partly through ignorance of Latin) to reproduce the original script, I see no reason to question the authorship on that account.

The date of the drawing is very uncertain. The two copies of Venetian drawings mentioned above would seem from their style to date about 1650, and it is more particularly in his later subjects that Rembrandt shows the influence of the North Italians. But this example shows less freedom of handling and a somewhat more halting touch than the two others and might well belong to an earlier period. The anonymous drawing of a fort on the reverse of the sheet gives no clue, as it might have been done as early as 1620. It is no doubt Rembrandt who used paper already covered on one side, and not the anonymous topographer who added his work on the back of Rembrandt's.

81. A CHILD BEING TAUGHT TO WALK.

Obv. In the foreground two girls seen from the back are leading a child and teaching it to walk ; to the l. a man (?) seated on the ground encourages the child, and behind stands a woman, holding a pail.

Rev. Inscribed in Rembrandt's hand : *dit voor af te vragen | [vr]agen aen ons
beijde oft wijt an de Heeren | [v^yg]oede mannen willen laten verblijven...
dan Tijssen (Tijssen) te vragen oft hij niet een | [van] beijden d schilderien
geliefd opgemaecht te hebben | geen van beijden begerende.*

[9·3 x 15·2. Arched above; 9·3 gives height in centre] Pen and sepia.
About 1650-58.

Purchased, 1912.4.16.2.

Reproduction : *Vasari Society X.* 16.

The inscription on the back (which seems to be in Rembrandt's own hand) might be translated : 'to ask this first . . . to ask our two selves whether we will let it remain with the good men (*i.e.* in the hands of the official arbitrators) : then to ask Tijssen whether he would not like one of the two pictures finished . . . should he desire neither . . .' The words are no doubt mere jottings made by the master to remind himself of some questions to be asked in a coming interview. Tijssen, which seems to be written *Tijssen* (a curious orthographic fault), is probably the Christoffel Thysz from whom Rembrandt acquired his house in the Breestraat in 1639. Rembrandt never actually completed purchase, and there are records of various transactions between the contracting parties between 1639 and 1658 (see De Groot, *Urkunden*, Nos. 64, 140, 142, 143, 160, 172, 187). The last in which Christoffel Tijssen occurs is one of 1656 ; in 1658 the business is with his heirs ; so that if the Tijssen referred to in this drawing is rightly taken as Christoffel, the drawing must date before 1658. And from the breadth of its style one could hardly place it before 1650. Rembrandt may quite possibly have been arranging to pay off some of his debt in pictures.

82. GABRIEL APPEARING TO ZACHARIAS IN THE TEMPLE.

H. de G. 875.

The old priest kneels on the l. facing an altar which is placed between two pillars ; the angel appears on the r. holding one of the pillars. There is a second slight sketch of the head and shoulders of Zacharias

[18·1 x 16·9] Pen and sepia and sepia wash, heightened with white.
About 1650-60.

Collection : Sloane.

5226-25.

Reproductions: Plate XI; L. I. 126; Kl. ser. II. Bl. 53.

The manner of shading in parallel lines is characteristic of a certain group of late drawings, and seen in several of the following numbers. A drawing at Dresden (H. de G. 209; Woermann, Mappe VIII. Taf. 9. No. 301) gives a more detailed study of the same subject set in a larger space.

Seidlitz rejects the present example and calls it a crude forgery (*grobe Fälschung*). The date to which its history can be traced, to the foundation of the Museum, and the bequest of Sir Hans Sloane in 1753, i.e. before the date of most of the later eighteenth century imitators, somewhat weakens the charge. I admit a certain strangeness in the treatment of the angel's head, but the kneeling Zacharias and the repetition of his head and shoulders seem to me to bear Rembrandt's signature in their style.

83. JOSEPH WAITING ON HIS FELLOW PRISONERS. H. de G. 872—E. 1899, A. 72. Joseph appears descending steps on the r. into the vault; Pharaoh's baker and butler are seen on the l., one seated in the foreground, the other lying beneath an arch.

[19 x 19·7; arched] Drawn with the brush and pen in sepia, and washed with sepia, heightened with white.

About 1650-60.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-249.

Reproduction: Kl. ser. II. Bl. 45.

84. JOSEPH WAITING ON HIS FELLOW PRISONERS. H. de G. 872—E. 1899, A. 73. The two prisoners are seated on the l., one with his feet in the stocks; Joseph carrying a bucket stands facing them on the r.

[18 x 19·4] Pen and sepia and sepia wash.

Collection: Crozat.

Purchased, 1855.10.13.39.

Reproductions: L. I. 108; Michel, *Rembrandt*, 1893, p. 96; Kl. ser. II. Bl. 61.

Inscribed in an eighteenth century hand: *Joseph a le soin des prisonniers et les console*, and numbered 171 (probably its number in the Crozat collection).

With parallel lines of shading characteristic of certain drawings, about 1650-60. There is a similar study, probably a copy from the present drawing, in the collection of J. V. Novak, at Prague (Sch. & Med. 448).

85. SKETCH OF A MAN IN A WIDE-BRIMMED HAT RESTING HIS HAND ON HIS CHIN. H. de G. 905—E. 1899, No. 74 (a).

Seen to the waist, his arms resting on a table before him.

[8·5 x 9] Pen and sepia and sepia wash.

About 1650-60.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-96.

Reproductions: L. I. 125. a; Michel, *Rembrandt*, 1893, p. 437; Kl. ser. III. Bl. 53.

Shaded in a broad manner with perpendicular parallel strokes. Cf. the type and dress of the seated man in the etching of 1654, *The Golf-player* (B. 125, H. 272).

86. STUDY OF THE HEAD AND ARMS OF A CHILD. H. de G. 904—E. 1899, A. 74 (b).

A slight sketch with a darkly shaded background. The child's arms seem to be resting on a pillow.

[6·4 x 5·2] Pen and sepia and sepia wash.

About 1650-60.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-98.

Reproductions: L. II. 41 A; Michel, *Rembrandt*, 1893, p. 209; Kl. ser. III. Bl. 55.

87. SKETCH OF A MAN IN A HIGH-CROWNED HAT ENGAGED IN DRAWING.
H. de G. 902—E. 1899, A. 74 (c).
Head and bust in high light; deep shadow behind.
[6·5 x 5·3] Pen and sepia and sepia wash.
About 1650–60.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9–99.
Reproductions: Plate III; L. II. 41 B.; Michel, *Rembrandt*, 1893, p. 353; Kl. ser. III. Bl. 54.
88. SKETCH OF A YOUNG MAN, IN A HIGH-CROWNED HAT, ASLEEP.
H. de G. 903—E. 1901, A. 117.
Lying with his head and body resting against two pillows which are placed on a low chair.
[16·1 x 17·8] Pen and sepia and red-brown wash.
Collection: Skippe.
Purchased, 1900.4.11.4.
Reproductions: L. IV. 87; Kl. ser. IV. Bl. 6.
89. ANGELS LEADING LOT AND HIS FAMILY OUT OF SODOM.
H. de G. 864—E. 1899, A. 64.
Lot, with his hands clasped before him, is being led towards the l. by an angel, in the form of a young man, who is seen from the back and pointing with his staff. Behind Lot the other angel, and a head indicating Lot's wife: his daughters follow behind on the r.
[17·7 x 24·3] Pen and sepia and sepia wash, heightened with white.
About 1650–60.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10–118.
Reproductions: L. IV. 78; Kl. ser. III. Bl. 60; *Drawings in the British Museum* (1912), III. 1.
Two drawings of the same subject should be compared, one in the Albertina (H. de G. 1396, Sch. & Med. 633), the other in the Bibliothèque Nationale, Paris (H. de G. 584). The latter is probably of the same period as the present example, but the Albertina drawing is earlier.
90. JUDITH RETURNING IN TRIUMPH WITH THE HEAD OF HOLOFERNES.
E. 1901, A. 116.
The head of a numerous procession is seen advancing by the side of high buildings adorned with flags; Judith in the centre of the front line; behind, a horseman, horn-blowers, standard bearers, etc.
[23·7 x 19] Pen and brush and sepia, washes of sepia, Indian ink and red-brown.
About 1650–60.
Collections: Woodburn, F. Abbott (of Edinburgh).
Purchased, 1900.12.21.2.
Reproductions: L. IV. 66; Kl. ser. IV. Bl. 5.
91. UNKNOWN SCRIPTURAL OR HISTORICAL SUBJECT (THE CLEMENCY OF SCIPIO?).
H. de G. 1130.
In the foreground a group of ten persons standing; in the centre an old man with long beard and bald head leans forward addressing a general who stands to the left of the group, and seems to ask mercy for himself and a youth who stands behind him on the r. In the background on lower ground soldiers are indicated, the horse of one being visible.
[19·6 x 22] Pen and sepia and sepia wash.
Collections: Reynolds, Salting.
Bequeathed by George Salting, Esq., 1910.2.12.178.
Reproduction: Plate XI.

92. THE SACRIFICE OF IPHIGENIA.

H. de G. 873—E. 1899, A. 80.

On the l. an altar, with the smoke of sacrifice, behind which are two statues (of Zeus and Artemis?). On a raised platform, before the altar, kneels Iphigenia : Calchas (?) stands behind her covering the victim's eyes with one hand and receiving a knife from a servant with the other. To the right of the platform a prostrate figure; numerous spectators, some in hoods and long cloaks. A building, in classical style, behind the altar; town in the background.

[18·7 x 32·7] Pen and sepia and sepia wash.

About 1650–60.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9–114.

Reproductions: L. I. 105; Kl. ser. II. Bl. 50.

The subject of this powerful late drawing is uncertain. ‘Jephthah sacrificing his daughter’ has been suggested, but it is more probable that Jephthah’s victim would have been placed, like Isaac, on a pyre of wood, for he had vowed a burnt offering. Moreover, the classical architecture and the presence of the statues behind the altar are in favour of the Greek myth, exceptional as such a choice of subject was in Rembrandt’s case.

There is a study at Munich similar to the principal group in the present drawing (H. de G. 367).

Seidlitz doubts Rembrandt’s authorship of the present drawing.

93. MARY AND THE PROPHETESS ANNA (?)

H. de G. 884—E. 1899, A. 77.

A woman is seated in the foreground, in front of a column and at the head of a flight of steps, up which a younger woman and another figure behind her are coming. Behind the seated figure on the l. stands another woman.

[17·5 x 13·1] Pen and sepia and sepia wash, heightened with white. The drawing is done on a thin piece of paper mounted on a thicker and somewhat larger sheet.

About 1650–60.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10–127.

Reproductions: L. I. 112 (‘The Widow’s Mite’); Kl. ser. III. Bl. 1.

Doubted by Seidlitz.

94. LIFE STUDY OF A WOMAN STANDING BY A CHAIR.

H. de G. 933—E. 1899, A. 50.

She stands, nude, with her l. arm raised and fastened above her head by a rope; her r. arm touches the back of the chair, which is behind her; the front of the body in high light.

[27·6 x 13·5] Pen and sepia and light sepia wash, slightly heightened with white.

About 1660, or earlier?

Purchased, 1895.12.14.101.

Reproductions: Plate X; Kl. ser. II. Bl. 48.

There is more pen work used in the present drawing than in the following, which is almost entirely drawn with the brush. Possibly it may be an earlier work. But comparison with the *Study for the Woman with the Arrow* (No. 96 below), which shows similar though hardly so much work with the pen, inclines me to place it with the group of about 1660.

95. LIFE STUDY OF A WOMAN SEATED AND BENDING FORWARD.

H. de G. 936—E. 1899, A. 81.

Wearing a small cap; her l. arm stretched down to the lower part of her l. leg; her r. hand resting on r. knee.

[28·6 x 16] Drawn with the pen and brush in sepia, washed in sepia and Indian ink, and heightened with white.

About 1660.

Purchased, 1895.12.14.102.

Reproductions: L. IV. 85; Kl. ser. III. Bl. 51.

This number and the following (and possibly the preceding) are from the same model which was used for the etchings, B. 197, 199, 200, and 202 (H. 296, 297, 298, and 303), dated 1658 and 1661. They are particularly fine examples of Rembrandt's forcible drawing from the life in his latest and most mature period.

96. A STUDY FOR THE ETCHING: THE WOMAN WITH THE ARROW.

H. de G. 937—E. 1899, A. 82.

A nude woman seated in a chair, which is covered with her drapery drawn from the back, her head nearly in profile, one leg crossed over the other; a bed in the background l.

[$29 \cdot 8 \times 18 \cdot 3$] Pen and sepia, with washes of sepia and Indian ink, and slightly touched with white.

About 1661.

Collection: Houlditch.

Purchased, 1859.8.6.85.

Reproductions: L. I. 123; Kl. ser. II. Bl. 60; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xxix.

In the etching of 1661 (B. 202, H. 303), which is in reverse to the drawing, the woman is seated on the bed itself, and the head is drawn directly from the back. The drawing is rejected by Seidlitz.

97. SKETCH OF A GIRL SLEEPING.

H. de G. 914—M. 807—E. 1895, No. 875—E. 1899, A. 83.

She lies with her legs drawn up, her head on her arm, which rests on a pillow (?) to the l.

[$24 \cdot 5 \times 20 \cdot 3$] Drawn with the brush in sepia, with sepia wash in background upper l.

About 1660-69.

Collections: James, Malcolm.

Purchased, 1895.9.15.1279.

Reproductions: Plate X; L. IV. 76; Kl. ser. III. Bl. 50; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xi.

Quite late work in Rembrandt's broadest and most summary manner.

98. PILATE WASHING HIS HANDS.

H. de G. 889—E. 1899, A. 84.

Pilate, in a large turban, seated beneath a canopy; before him a kneeling figure holds the bowl; in l. background Christ and soldiers.

[$14 \cdot 8 \times 18 \cdot 5$] Pen and sepia and sepia wash, heightened with white.

About 1665.

Collection: Sloane.

5237-62.

Reproductions: Plate XI; Kl. ser. III. Bl. 52.

A first idea for the picture of about 1665 once in the collection of M. Rodolphe Kann, Paris (Bode 532).

LANDSCAPES.

Nos. 99-114.

99. LANDSCAPE, WITH A COTTAGE ON THE BANKS OF A RIVER.

H. de G. 962—M. 788—E. 1899, A. 44.

A low thatched cottage, surrounded by a few bare willows; a woman walking on the river bank; a large church on the horizon r.

[$7 \cdot 6 \times 19$] Pen and sepia and sepia wash.

Collections: Goll van Franckenstein, Lawrence, Esdaile, James, Malcolm.

Purchased, 1895.9.15.1260.

Reproductions: Plate XII; L. IV. 69A; Kl. ser. IV. Bl. 63.

100. LANDSCAPE, WITH COTTAGES, MEADOWS, AND DISTANT WINDMILL.
H. de G. 959—M. 785—E. 1895, No. 384 (a)—E. 1899, A. 41.
Cottages amid trees on the l.; meadows intersected by hedges in the foreground and r.
[9·9 x 21·4] Pen and sepia and sepia wash.
Collection: Malcolm.
Purchased, 1895.9.15.1257.
Reproductions: L. IV. 72; Kl. ser. IV. Bl. 61.
101. FARM BUILDINGS NEAR A CANAL. H. de G. 961—M. 786—E. 1899, A. 43.
Two long low cottages and other buildings in the background running at right angles to a canal, which is represented obliquely across the paper; a drop-bridge and trees.
[11·7 x 22·2] Pen and sepia, with slight washes of sepia.
Collection: Malcolm.
Purchased, 1895.9.15.1258.
Reproduction: L. IV. 69B.
102. LANDSCAPE, WITH A VILLAGE STREET BESIDE A CANAL.
M. Add. 29—E. 1895, No. 385—E. 1899, A. 40.
Cottages amid trees on either side of the canal; a drop-bridge in the l. foreground.
[13·4 x 28] Pen and black ink.
Collections: Mitchell, Malcolm.
Purchased, 1895.9.15.1283.
Reproductions: L. IV. 68; Kl. ser. III. Bl. 59; British Museum postcards.
Compare for style and subject a drawing at Chatsworth (H. de G. 834, L. II. 9).
103. A HOUSE AMID TREES ON THE BANK OF A RIVER.
H. de G. 960—M. 787—E. 1895, No. 384 (b)—E. 1899, A. 42.
[16 x 23·3] Pen and black ink and Indian ink wash, on brown-coloured paper.
Collections: Harman, James, Malcolm.
Purchased, 1895.9.15.1259.
Reproductions: L. IV. 67; Kl. ser. IV. Bl. 62.
Exactly corresponding to the preceding drawing in style and execution.
104. SKETCH OF A CASTLE. H. de G. 958—E. 1899, A. 39.
A large building with a square gabled tower on the r., from which a high wall takes its start; at its base a group of small trees, and a low wall extending to the l.; the whole on high ground overlooking a plain.
[18·2 x 22·5] Pen and sepia.
Bequeathed by Rev. C. M. Cracherode, 1799.
Gg. 2-254.
Reproductions: L. I. 124 b; Michel, *Rembrandt*, 1893, p. 433; Kl. ser. III. Bl. 64.
There is an enlarged copy of this drawing at Dresden (H. de G. 280).
105. LANDSCAPE WITH A COTTAGE, TREES, AND HAY-BARN.
H. de G. 956—E. 1899, A. 37.
On the l. a cottage, before which a woman is working; large trees in the centre along a brook which joins a stream in the foreground; field and barn on r. The paper slightly torn and made up in l. upper corner.
[10·2 x 22] Pen and sepia and slight sepia wash.
Purchased, 1860.6.16.127.
Reproductions: L. IV. 70B; Kl. ser. II. Bl. 43.

106. A ROAD PASSING AN INN SURROUNDED BY TREES.

H. de G. 957—E. 1899, A. 38.

The sign-board of the inn projects beyond the trees over the road, along which two men are walking; two other figures in the background; two stakes at the roadside in foreground r.

[11·1 × 17·2] Pen and sepia and slight washes of sepia.

Collections: Richardson sen., Cracherode.

Bequeathed by Rev. C. M. Cracherode, 1799.

Gg. 2-255.

Reproductions: L. I. 124 a; Kl. ser. III. Bl. 58.

107. STUDY OF A CLUMP OF TREES, WITH A DRAWBRIDGE.

H. de G. 953—E. 1891, No. 113 (a)—E. 1899, A. 68 (a).

[9·5 × 15] Black chalk.

Collection: Mitchell.

Purchased, 1890.5.12.161.

Reproductions: Plate XII.; Kl. ser. III. Bl. 56 (wrongly in sepia).

Closely resembles the trees in the etching (B. 228, H. 244) of about 1650. The next number is quite similar in execution.

108. STUDY OF A CLUMP OF TREES.

H. de G. 952—E. 1891, No. 113 (b)—E. 1899, A. 68 (b).

[9·5 × 15] Black chalk.

Collection: Mitchell.

Purchased, 1890.5.12.160.

Reproduction: Kl. ser. III. Bl. 45 (wrongly in sepia).

109. LANDSCAPE WITH A COTTAGE, CANAL, AND TREES.

H. de G. 951—E. 1899, A. 67.

On the l. a low cottage with palings in front; a brook in the centre and canal in background; on the r. a dark clump of trees.

[10·2 × 14] Pen and sepia and sepia wash, on brown-coloured paper.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-110.

Reproductions: L. IV. 70a; Kl. ser. III. Bl. 44.

110. A SKETCH OF FARM-BUILDINGS.

H. de G. 963—E. 1899, A. 45.

In front a low, thatched building with an angle and a gabled end; behind this a barn (?) and trees. Two figures on the l. In the upper r. corner signed: R., seemingly by the master's hand.

[10·7 × 21·3] Pen and sepia and slight sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-80.

Reproduction: L. I. 104 b.

Similar in style to a drawing formerly in the Heseltine Collection (H. de G. 1048; L. I. 189 b). For an R. in this form, cf. the drawing of a beggar in Amsterdam, H. de G. 1184 (L. II. 72).

Rejected by Seidlitz.

111. A SKETCH OF RIVER SCENERY.

H. de G. 949—E. 1899, A. 70.

River in the foreground, with low trees on its banks; on the r. a landing-stage with a boat; cottage and full hay-barn.

[13·2 × 24·4] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-11.

Reproduction: L. I. 118.

Rejected by Seidlitz.

112. FARM BUILDINGS NEAR A BROOK AND HIGH EMBANKMENT.

H. de G. 950—E. 1899, A. 71.

On the l. barns, one with a gabled end; a brook in the centre, at the head of which in the background are a clump of trees and a drawbridge; an

embankment, with horses and cart on the r. In the r. lower corner in an eighteenth century hand: *Rembrandt*.

[14·3 x 24·2] Pen and sepia and washes of sepia and Indian ink.

Collections: Feitama (according to H. de G.), Cracherode.

Bequeathed by Rev. C. M. Cracherode, 1799.

Oo. 2-258.

Reproductions: L. I. 115; Kl. ser. II. Bl. 47. *Drawings in the British Museum* (1912), III. 8.

The same place occurs in another drawing by Rembrandt in the collection of Friedrich August II. at Dresden (H. de G. 322; L. IV. 21). Seidlitz doubts the present drawing.

113. SKETCH OF AN ENCAMPMENT BY THE ROADSIDE.

H. de G. 925—E. 1899, A. 69.

Two tents, flying flags, on the l. of a road, surrounded by numerous figures. In the r. lower corner in a seventeenth or early eighteenth century hand: *Rembrandt*.

[7·7 x 18·5] Pen and sepia, sepia and Indian ink wash.

Collections: Reynolds, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-86.

Reproductions: L. I. 104a; Kl. ser. II. Bl. 54.

Rejected by Seidlitz.

114. LANDSCAPE WITH A VILLAGE AT THE HEAD OF A BAY.

H. de G. 955—E. 1891, No. 111—E. 1899, A. 63.

A large expanse of water (the Zuyder Zee, or a river?) skirted by a narrow belt of land on the horizon, and a village at its head on the r.; drawbridge in foreground l.

[12·3 x 26·1] Pen and sepia and sepia wash, on greyish paper.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-79.

Reproductions: Plate XII; L. IV. 73; Kl. ser. III. Bl. 63.

In a similar broad style to H. de G. 1039 (formerly Heseltine Collection). Seidlitz doubts both drawings (*Kunstchronik*, N.F. XXIV. 1913, p. 361). Somewhat analogous in breadth of style are the views of *London with old St. Paul's (?)* (H. de G. 170; L. I. 4) and Rhenen (H. de G. 1245; L. II. 52), the former doubted and the latter accepted by Seidlitz. I should place both among Rembrandt's finest drawings, and see no reason for doubt.

DRAWINGS ATTRIBUTED TO REMBRANDT, BUT DOUBTFUL.

Nos. 115-128.

115. LOT AND HIS DAUGHTERS.

Lot is seated on the ground, his l. leg stretched to the r., his r. leg foreshortened; a cup in his r. hand which he is turning over. One of his daughters is seated to his r., holding a jug before him; the other stands above him, at his back.

[29·4 x 23·3] Red chalk, shaded in black chalk.

About 1631.

Collection: Sheepshanks.

Purchased, 1836. £. 11. 560.

Reproduction: Plate XIII.

This seems to be the original used by Vliet for his etching of 1631 after Rembrandt (B. 1), to which it is in reverse. It exhibits some variations from the etching (e.g., in the presence of a stick at Lot's side and the absence of

strings on the boot of the foreshortened leg) which a copyist from the etching would be hardly likely to introduce. Moreover, in many respects (e.g., in the drawing of the faces of Lot and the daughter above him, and of the foreshortened leg) it quite surpasses the work in the etching. It is not unreasonable to suppose that it is the original study by the master, though in this case it must be considerably earlier than any other authenticated drawing known. The medium is similar to what we have found Rembrandt using in his early period, but many elements of the design would take us back nearer to his student days under Lastman. If it is not by the master, one can only regard it as a sketch made by Van Vliet, prior to his etching, from a lost picture.

116. ABRAHAM PROSTRATED BEFORE JEHOVAH AND THE TWO ANGELS (LIGHT SKETCH).

In the centre stand the 'three men,' the one to r. in a long cloak and girdle, of greater dignity than the others; before them on the r. Abraham prostrates himself. The figure of Jehovah is drawn over a slight sketch of an angel's head. A tree is indicated to the l. of the angels, and behind Abraham is an arch, through which there is a prospect on to buildings in the distance.

[17 x 29·2] Red chalk.

Collection: Cosway.

Purchased, 1905.11.10.68.

Reproductions: Plate XIV; L. IV. 60.

A slight study in close connection with the following number. The situation in both best fits with Genesis xviii. 2. The *pentimento* in the present sketch seems to show that Rembrandt was uncertain whether to represent the Almighty in the form of an angel or of a man. The figure as altered corresponds closely to that in the following example.

Very near in style to Rembrandt's early drawings in red chalk, but lacking in the vigorous draughtsmanship which characterises the undoubtedly examples of Rembrandt in that medium (e.g., the sketches of *The Entombment* and Leonardo's *Last Supper* in the Museum Collection, Nos. 2 and 3 above). In these certainly authentic drawings there is a rectangular treatment of line in sketching faces and figures which is absent in the present study. From the facial types I should be more inclined to suspect the hand of some follower or pupil of the master as late as about 1650. And the composition is certainly closely related with the following drawing, which seems to belong to about the same period.

117. ABRAHAM PROSTRATED BEFORE JEHOVAH AND THE TWO ANGELS.

H. de G. 863.

The Almighty, in the form of an Eastern Patriarch, stands with two angels behind Him, in strong light; before Him to the l. Abraham prostrates himself; in the centre a large tree, from behind which Sarah is watching. Buildings and a viaduct in background r.

[23·2 x 32·6] Red and black chalk, pen and sepia, sepia and Indian ink wash. Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-121.

Reproductions: Plate XIV; L. IV. 59; Kl. ser. II. Bl. 44.

There is an authentic drawing by Rembrandt for the same subject in the Albertina (H. de G. 1395; reprod. Br. 70, 669, Sch. and Med. 342). It is a powerful study in pen and sepia probably dating between 1645 and 1650. The grouping of the figures is somewhat similar (though in the reverse direction), and a large tree occurs in the setting of each. If the present drawing is by Rembrandt one would naturally date it with Dr. de Groot about 1630-35, when the master was still using this medium (e.g., the sketch for *Abraham's Sacrifice*, No. 6 above). But in spite of the powerful character of the landscape and the general impressiveness of the composition, there is little in the details of the drawing to convince one of Rembrandt's authorship. And the existence of a certain drawing by Rembrandt of the same composition of a later period, inclines one to the conclusion that the present drawing is by a pupil or follower of about 1640-50, either based on a lost picture by the master or at least suggested by his studies. That this medium was being

used by followers of the master at this period is proved by the copy after the picture of the *Holy Family* of 1646 at Cassel, which was described in the Malcolm Catalogue as a drawing by Nicolaas Maes (see below, attributed to Maes, No. 5). The present example is similar in style, but not at all certainly by the same hand. For the subject, see note to the preceding drawing.

118. CHRIST CONVERSING WITH MARTHA AND MARY: DARK EFFECT.

H. de G. 886—E. 1899, A. 88.

Christ is seated in the centre in front of a window with a double arch, addressing Martha, who stands on the l. with a basket in her hand, Mary sitting with a book on her knees on the r. Dark effect; light falling on Mary from the window.

[$18\cdot4 \times 26\cdot2$] Pen and sepia and sepia wash, with touches of white (e.g., on Mary's book and Christ's shoulder).

About 1650.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-128.

Reproduction: Plate XIV.

Another drawing of this subject, attributed to Rembrandt, was in the Gutekunst Sale, Stuttgart, 1905, No. 1304 (with reproduction). To judge from the reproduction it lacks the subtlety of chiaroscuro and the expressive line which characterise the Museum version, and has all the appearance of being an early copy.

Even the present version has been doubted. But it is characteristic of Rembrandt's style in its chiaroscuro and use of white, and I feel on the whole inclined to accept it as the master's work.

119. JOSEPH WAITING ON HIS FELLOW PRISONERS.

Joseph is seen from the back, in a dark-vaulted chamber lit from the l., standing in front of the two prisoners who are seated by the back wall.

[$9\cdot6 \times 11\cdot8$] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-101.

Reproduction: Plate XIII.

In style it should be compared with a drawing by Rembrandt in the Fodor Museum, Amsterdam (H. de G. 1226; L. III. 85A.), but it lacks the sure touch of the master's hand.

120. A BLIND MAN WALKING WITH A STICK.

E. 1899, A. 79.

Man with long hair in a small cap and long cloak which drags on the ground and completely envelopes his feet.

[$17\cdot8 \times 11\cdot4$] Pen and sepia and sepia wash.

About 1650-60.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-69.

Reproductions: Plate XV; Kl. ser. II. Bl. 55.

Somewhat too blunt and square in its treatment of line for Rembrandt. One might compare the character of the line in a drawing of a *Seated Prisoner* attributed to Eeckhout in the Albertina (Sch. and Med. 636).

121. TWO MEN STANDING, IN WIDE-BRIMMED HATS AND LONG CLOAKS.

M. 797—H. de G. 915.

Standing full face, side by side; each holding a stick.

[$10\cdot7 \times 8\cdot1$] Pen and Indian ink and Indian ink wash.

Collection: Malcolm.

Purchased, 1895.9.15.1269.

Reproduction: Plate XV.

Somewhat similar in style to a drawing in the Teyler Museum, Haarlem (*Prisoner before a Judge*), which is attributed to Gerbrand van den Eeckhout. Compare also drawings at Dresden, F. A. (H. de G. 311, L. IV. 25 B), and Budapest (H. de G. 1377, G. von Térey 9). Another drawing probably by the same hand was in the Muller sale, 27 May, 1913 (Heseltine, Richter, etc.), No. 178, and reproduced in the Catalogue.

122. MAN WITH A LANTERN.

Wears a high-crowned, wide-brimmed hat, and smock coat; he is walking to the l. carrying a lantern in his r. hand, and a basket in his l. Night effect.

[$10\cdot9 \times 7\cdot2$] Pen and sepia, sepia and Indian ink wash, touched with white and yellow water-colour.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-77.

Reproduction: Plate XV.

Similar in style, and the use of colour to a drawing in the Albertina (*Rest on the Flight*, H. de G. 1413, Sch. & Med. 160), and another in Budapest (*Study of Beggars*, H. de G. 1376, G. von Térey 9). Compare also the *Serving woman standing with a candle* (No. 51, above).

It might be a study for a figure in an *Adoration of the Shepherds*, such as the standing figure with the lantern in the National Gallery version of 1646. Among Rembrandt's pupils Eeckhout comes nearest to this particular style, but I think it even more probable that the drawing is by the master.

123. LANDSCAPE WITH A COTTAGE AND HAY-BARNs.

M. Add. 17—E. 1895, No. 386.

In the centre the back of a cottage and two barns full of hay; a house with two chimneys seen amid trees in r. background.

[$12\cdot4 \times 20\cdot8$] Pen and sepia and water-colours, with touches of white.

Collections: Six van Hillegom, Goll van Franckenstein, de Vos, Malcolm.

Purchased, 1895.9.15.1282.

Reproduction: Plate XVI.

Has been doubted, and landscape work in this medium is certainly commoner in Philips de Koninck. But the pen work is so analogous to Rembrandt's early landscape style, as exemplified in the etchings of 1641, and so different from the majority of Koninck's accepted drawings, as to claim consideration for the old attribution to the master.

124. LANDSCAPE WITH A WINDMILL ON THE BANKS OF A CANAL.

The windmill stands near the entrance to a town, which is approached by a road along the canal from the l.; a man is walking along this road to l. towing a boat; in background l. distant landscape.

[$14\cdot1 \times 20\cdot7$] Pen and sepia, with washes of sepia and Indian ink, and touched with white.

Bequeathed by George Salting, Esq., 1910.2.12.190.

Reproduction: Plate XVI.

125. LARGE LANDSCAPE WITH HILLS AND A RIVER CROSSED BY A BRIDGE.

Steep hills in the foreground l. continued in a long ridge far into the distance; in the valley on the r. a winding river, on which are sundry sailing boats; it is crossed by a two-arched bridge, with a building and square tower, under which the road runs, at the l. end.

[$15\cdot3 \times 27\cdot2$] Pen and sepia, sepia and Indian ink wash.

Collections: Reynolds, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-117.

Reproduction: Plate XVI.

It seems in some degree suggested by the landscape by Rembrandt in Cassel (Bode 343).

126. COTTAGES AND AN UP-TURNED BOAT ON THE BANKS OF A CANAL.

In front a landing stage with a boat turned up on dry land for repair; a small gabled cottage with low sheds abutting on the water l., a larger cottage, with roof sloping four ways, r.

[$10\cdot4 \times 18\cdot8$] Black chalk, and slight washes of light sepia.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-104.

Reproduction: Plate XVII.

The old attribution to Rembrandt is very doubtful, but there are touches, e.g., in the drawing of the trees, which suggest Rembrandt before any of his school. Roghman used chalk in a similar manner, but his drawing is generally looser. Apart from Roghman, one can only suggest comparison with a draughtsman outside the school of Rembrandt such as Cornelis Saftleven.

127. LANDSCAPE WITH AN OUT-HOUSE.

In the centre is a low square-shaped building with a flat roof, against which a long pole is resting. Trees to the l., etc.; roofs of houses and church tower in the background.

[10×19.6] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-88.

Reproduction: Plate XVII.

128. TWO SAILING-BOATS IN A GALE.

H. de G. 965.

Two small yachts, each with a single sail, making to the l., bent over beneath the wind. Four sails seen on the horizon.

[3.2×13.6] Pen and dark sepia, with light sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-84.

Reproductions: Plate XVII; L. II. 61 A.

The attribution to Rembrandt has been generally admitted, but there seems insufficient foundation for any certainty. One might be equally justified in thinking of Renier Zeeman, although his drawings seldom possess the rapid touch which this displays. The composition might be compared with a picture attributed to Rembrandt once in the collection of the Duc de Choiseul, and engraved by Delvaux 1770 (Smith 599; Bode VII., p. 249(o)).

COPIES AFTER REMBRANDT.

A.

AFTER REMBRANDT DRAWINGS.

Nos. 129-137.

129. ESAU SELLING HIS BIRTHRIGHT TO JACOB.

H. de G. 868.

Jacob, in a cone-shaped hat, seated behind a table, grasps the hand of Esau, who is represented sitting in front of the table, seen from the back but nearly in profile.

[18.9×16] Pen and sepia and sepia wash.

Presented by J. H. Anderdon, Esq., 1873.5.10.3544.

Reproductions: L. III. 106; Kl. ser. IV. Bl. 4; Hind, *Rembrandt's Etchings*, 1912, Vol. I, pl. xviii.

This is a very good and early copy from the original drawing in the Fodor Museum, Amsterdam (L. III. 87; Kl. ser. III. Bl. 7). The reproduction is mounted here for comparison.

130. THE MIRACULOUS DRAUGHT OF FISHES.

H. de G. 883.

Christ stands erect in the boat, his r. arm round the fore-stays of the mast; before him, on the r., kneels Peter, and on the r. another figure is seen in profile, half hidden by a landing-board (?); two figures in the stern, one leaning over the side, looking after the nets.

[17.2×24.1] Pen and sepia and sepia wash.

Purchased, 1895.12.14.99.

Reproduction: Kl. ser. III. Bl. 31.

An early and very deceptive copy from the original drawing in the collection of Mr. Walter Gay, Paris (H. de G. 778. Reproduced : L. III. 63). Mr. Gay's drawing is probably cut, as it does not contain the whole composition on the r. A slipped stroke on the r. shoulder of Christ in the Paris version, misunderstood by the author of the present drawing, is convincing argument against the claims of the latter to being the original. The reproduction is mounted here for comparison.

131. THE FLIGHT TO EGYPT.

H. de G. 880.

Mary, holding the babe on her l. arm, is being helped by Joseph down a bank to where the ass stands waiting. Trees indicated in the background. *Rembrandt* written in lower r. corner.

[18·4 × 23·4] Pen and sepia and slight sepia wash.

Collection : Skippe.

Purchased, 1910.4.14.5.

An early copy of a drawing in the Beckerath collection, Berlin (H. de G. 53; Lippmann, *Zeichnungen alter Meister in... Berlin*, XX (1907). I.).

132. AN ARTIST PAINTING THE PORTRAIT OF A YOUNG WOMAN.

The artist is seated at his easel painting a young woman who is seated in an arm-chair on the l.; a man in a wide-brimmed hat stands behind the sitter watching the artist. To the l., a man in a wide-brimmed hat, at a table, drawing (?).

[18·7 × 24·8] Pen and sepia and sepia wash.

Purchased, 1860.6.16.128.

Copied from a drawing in the Louvre. (Reproduced Kl. ser. V. Bl. 47, and placed here for comparison.)

A figure seen in the shadow in the r. background of the original is omitted in the copy, but otherwise the general disposition of the composition is followed.

There are two slighter sketches of the same subject by Rembrandt at Munich (H. de G. 479 and 481; W. Schmidt, *Handzeichnungen... in München II.* (1885), Nos. 48a and b).

133. STUDY OF A LION LYING DOWN. H. de G. 944—M. 802—E. 1899, A. 19 (a).

[9·2 × 15·6] Sepia, drawn with the pen and brush, and sepia wash, heightened with white (now turned dark).

Collection : Malcolm.

Purchased, 1895.9.15.1274.

Reproductions : Plate VIII; Kl. ser. IV. Bl. 59.

The same subject as Rembrandt, No. 44, and probably an early copy. It seems impossible to regard it as a second (or earlier) version done by the master himself, as he is hardly likely to have repeated so many of the secondary details of line. Mounted for comparison with Rembrandt, No. 44.

134. A LION, LYING DOWN, LICKING HIS PAW.

M. 801.

The head (to the r.) fully shaded, the body merely outlined.

Lightly drawn in black chalk, with lines in bistre above, and washed with bistre.

[7·8 × 16]

Collections : Mendes, Malcolm.

Purchased, 1895.9.15.1273.

This drawing seems to lack Rembrandt's vigorous touch, and is possibly, like the preceding number, an early copy. But I cannot refer to the original.

135. CHRIST AND THE WOMAN OF SAMARIA.

Christ seated against a wall, to the right of the well, addressing the woman, who stands on the l. almost in profile r., her l. hand on the bucket; in the background a town with a square tower.

[21·5 x 20·1] Pen and sepia, with slight traces of pencil underneath.
 Collection: Malcolm.
 Purchased, 1895.9.15.1374.
 Reproduction: Plate XVIII.

Another example of a copy of which the original is unknown. The draughtsman seems to have made a light sketch in pencil before copying the pen work, which entirely lacks continuity and vigour. The original must have been a work of the same style and period as *Christ appearing to the Magdalene* (H. de G. 1275, L. II. 99), i.e. about 1635-40.

136. DAVID REFUSING THE ARMOUR OF SAUL. H. de G. 1118.

Saul, in long mantle and turban, stands in the centre of a group of soldiers; David stands on the right, pointing to the armour which lies on the ground between him and Saul. I Samuel xvii, v. 38, 39.

[17·8 x 23·5] Pen and sepia.
 Collections: Reynolds, James, Salting.
 Bequeathed by George Salting, Esq., 1910.2.12.177.
 Reproduction: Plate XVIII.

The character of the line is throughout halting and meaningless in detail, though the composition is extremely powerful, and worthy of Rembrandt. The natural inference is that the drawing is a copy after a lost original.

137. THE TWO DISCIPLES AT EMMAUS.

One, seated in front, the other standing behind a small table, gaze in wonder at the empty chair on the r.

[19·9 x 16·2] Pen and sepia, sepia and Indian ink wash.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 10-226.

Compare (i) an original drawing by Rembrandt (in the collection of Mr. Charles Ricketts), engraved by Ploos van Amstel (see C. Josi's edition of his *Imitations de Dessins*, 1821), and reproduced more recently for a sale by Frederick Muller & Co., Amsterdam, 1904; (ii) an etching, corresponding very closely to (i.), and probably founded on it, by Arnold Houbraken in his *Groote Schouburgh*, Amsterdam, 1718, Vol. I, p. 258. The present drawing is nearer to the latter in many details, and might be by Houbraken himself, but it seems more likely to be a copy from the etching. It is placed in this section as at least indirectly based on a Rembrandt drawing.

B.

AFTER A REMBRANDT ETCHING.

No. 138.

In addition to the example here described there are other pen-and-ink copies of Rembrandt's etchings arranged as a supplement to the etchings. The majority are nineteenth century work and of no interest. Some are falsifications with false plate lines to imitate more nearly the appearance of an etching. Three of the more interesting of the copies after etchings of the Rembrandt school are catalogued below, Nos. 174-176.

138. COTTAGE AND FARM-BUILDINGS, WITH A MAN SKETCHING.

[11·6 x 19·4] Pen and sepia.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 9-82.

A copy of Rembrandt's etching (Hind, 213; B. 219), probably done in the seventeenth or early eighteenth century.

C.

AFTER REMBRANDT PICTURES.

Nos. 139 and 140.

139. FLORA BEDECKED WITH FLOWERS.

[17·3 x 21·9] Pen and sepia and Indian ink wash.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-138.

An early copy after the picture of 1633 in the Duke of Buccleuch's collection. (Reproduced, Bode 186.) It might conceivably be a pupil's study for the school copy of this picture in Mrs. Ellice's collection, Invergarry (Bode 187), with which it corresponds even more closely; e.g. in fall of hair over the shoulders.

140. THE STANDARD-BEARER.

[17·2 x 21·9] Pen and Indian ink and Indian ink wash.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-132.

An early copy, by the same hand as the preceding, of the picture (of about 1635) in Baron Gustave de Rothschild's collection, Paris (Bode 206). There is a somewhat similar copy of the same picture in the Print Room at Dresden (Braun 67, 256).

DRAWINGS BY ANONYMOUS ARTISTS OF THE
SCHOOL OF REMBRANDT,
INCLUDING A FEW LATER COPIES.

Nos. 141-176.

141. THE HOLY FAMILY SEATED NEAR A FIRE.

E. 1899, A. 87.

Mary facing front with the child in her lap, seated on the floor near the centre of the composition, before a fireplace on the l.; behind her is Joseph apparently holding up some linen to dry; a night effect with the light from the fire and a candle to the l. of Joseph's shoulder.

[15·7 x 17·9: arched] Pen and sepia and sepia wash, heightened with white.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-124.

Reproduction: Plate XIX.

Somewhat similar in style to the drawing of *Christ conversing with Martha and Mary* (dark effect) (No. 118), above, but the pen work is rather lacking in vigour and significance.

142. THE JUDGMENT OF SOLOMON.

E. 1899, No. 89.

Solomon is seated on a throne with two figures standing at his side on a raised dais in the centre of a large hall; on each side a row of seated men, and spectators leaning over a barricade in the background. In the foreground the two women, the one kneeling with the dead child before her, the other standing with a baby in her arms.

[19·3 x 32] Pen and sepia and sepia wash, with traces of pencil underneath.
Collections: B. West, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9-116.

Reproductions: Plate XIX.; L. I. 96.

The same composition occurs in a drawing at Dresden attributed to Rembrandt, a reproduction of which is mounted here for comparison (Braun 263). On the whole the present drawing seems the weaker of the two, and may have been copied from the Dresden version. E.g. the second figure from the front in the group on the r. being less bowed than in the Dresden version has no place left for its head. Probably neither drawing is by Rembrandt. The general style of both should be compared with the *Rebekah leaving the Home of her Parents* in the collection of Captain E. G. Spencer Churchill at Northwick Park (reproduced *Vasari Soc.* IX. 17). This drawing of Rebekah is inscribed with a note in Rembrandt's autograph, *dit behoerde vervoucht te weesen met veel gebreneren die deese hoge buijt sien vertrecken* (this should be arranged with many neighbours who watch this high bride depart). Rembrandt may have added such a note as a personal memorandum as to the development of the subject in case he should lay it aside and develop it later. On the other hand Dr. de Groot thinks that the inscription goes to prove that the drawing was the work of a pupil to whom Rembrandt was giving directions for the development of his composition.

The style is that of Rembrandt about 1635-40, and the only artists one thinks of who might have followed Rembrandt so closely at this period and in this manner, are Salomon and Philips de Koninck. Both the Dresden and Museum drawings have been attributed to Salomon de Koninck, but I cannot refer to any authenticated drawings by this master to support the plausible attribution. The authenticated subject drawings of Philips de Koninck (e.g. several at Dresden, reproduced Woermann, *Handzeichnungen alter Meister in Dresden*, IX. Tafel 3 & 4) are similar in style, but in general more angular in the treatment of line and even more mannered. But the Dresden version of the present subject is nearer to Philips de Koninck than the Museum example.

143. ST. JEROME IN PENITENCE.

St. Jerome seated, with hands folded in prayer, and a book open on his knees, looking towards a crucifix placed between a book and a skull r. An arch of rock and foliage indicated above.

[15·6 x 14·7] Pen and sepia, with slight touches of white.
Collection : Sloane.

5226-47.

Reproduction : Plate XX.

144. CHRIST BLESSING LITTLE CHILDREN.

Obv. Christ is seated, his right hand on the head of a child who stands to his l.; the mother carrying another child kneels before him; behind a group, chiefly of women, two with babies in their arms. Above the wall against which Christ is seated stands another woman with a child, and below on the r. there is a second slight study of the half figure of Christ.

Rev. Three slight studies, two representing a woman's head and shoulders; the third a woman carrying a child in one arm and guiding another at her side.

[19·8 x 16·9] Drawn in sepia with the pen and brush.
Provenance not recorded.

Reproductions : Plate XX.; *Burlington Magazine*, VI. 326.

A study for a picture in the National Gallery (No. 757), once in the Schönborn collection, Vienna, which has been variously attributed to Rembrandt, Nicolaes Maes, Karel Fabritius, and Eeckhout.

Assuming that the study is by the same hand as the picture (which can hardly be called in question), the attribution to Eeckhout, suggested by Dr. Bode, must be discarded, as there is nothing in the style of draughtsmanship to suggest that master. On the other hand the drawing has certain marked characteristics (e.g., thick brushed line work, brow drawn with single stroke, hands with rounded fingers resembling a woollen glove) in common with work which is plausibly ascribed to Maes, e.g. the *Milk-girl* at Dresden (Woermann, *Handzeichnungen in Dresden*, Mappe IX., Tafel 19), and two other drawings of *Milk-sellers* in the Fitzwilliam Museum, Cambridge.

Mr. C. J. Holmes ventured the attribution of the picture to Karel Fabritius,* referring in particular to a work by Jan Vermeer, who was reported to have been Fabritius's pupil, as the connecting link in style.† The picture he refers to is the *Christ in the House of Martha and Mary* at Skelmorlie Castle;‡ and he particularly compares the figure of Christ with that in the present drawing.

What is still lacking to confirm this attribution is any drawing which can be proved to be by Karel Fabritius. And comparison with paintings such as the *Head of a young man*, at Rotterdam, and the *Bust of an old man in broad-brimmed hat*, in the collection of Dr. Hofstede de Groot,§ inclines one to look for Fabritius's hand in such a drawing as the *Bust of a bearded man in broad-brimmed hat* in the collection of the Hon. A. E. Gathorne Hardy.

A similar drawing of a head (present locality unknown by me) was engraved by Alphonse Leroy (*Facsimiles de Dessins originaux*, Paris about 1850). There is a certain rugged strength in these drawings and Karel's paintings which seems to me hardly compatible with the flowing curves of the present drawing. And unless we are to look for some still unnamed master (which is unlikely), I should still be inclined to regard N. Maes as the most probable author.

For further discussion of the picture and drawing, see A. M. Hind and C. J. Holmes, *Burlington Magazine*, VI. 326.

145. STUDY OF A BOY SEATED ON THE GROUND. E. 1895, No. 414.
Boy in a broad-brimmed soft hat, in close-fitting coat and short knickers, seated on a cushion on the ground, looking three-quarters r., his legs stretched out r.

[18·2 x 23·5] Drawn with the brush in sepia and washed with sepia.
Watermark: fool's cap with bells.

Purchased, 1861.8.10.16.

Reproduction: Plate XXI.; *Vasari Society* X. 17.

When acquired the drawing was attributed to Nicolaas Maes.

One of the most attractive studies of a group which has been variously attributed to Eeckhout, Nicolaas Maes, Gerard and Moses Ter Borch, and Gaspar Netscher. Two others follow in the present catalogue (Nos. 146 and 147), and beside these can be mentioned two formerly in the Ploos van Amstel collection, and reproduced by him under the name of Eeckhout,|| two in the Heseltine collection,¶ the drawing of a *Boy leaning on the back of a chair* in the Albertina (Sch. & Med. 1019, Ter Borch), and that of a *Boy lying on the ground*, recently sold with the Duval collection (Muller, Amsterdam, June 22-23, 1910, reproduced in catalogue No. 110).**

Eeckhout as the oldest attribution demands serious consideration, in spite of the fact of divergence of style from signed drawings by the master. Of drawings attributed to Eeckhout, a *study of a seated prisoner* in the Albertina (Sch. & Med. 636) is the nearest analogy in the use of the wash, but I do not know the grounds for the attribution.

The name of Moses Ter Borch was put forward by Dr. Bredius, on the basis, I believe, of material in the Zebonden collection of sketches by the

* *Burlington Magazine*, VI. 329.

† One might add that a drawing at Dresden, generally accepted as Rembrandt, of a *Geographer* (H. de G. 251, L. I. 139), was reproduced by Woermann, with the attribution to Vermeer of Delft, and three pictures of a *Geographer* by Vermeer (H. de G., *Jan Vermeer*, 4-6) certainly show a very similar type of face. The attribution is not one to be lightly thrown aside.

‡ See C. H. de Groot, *Jan Vermeer und Karel Fabritius*, 1907, Plate I.

§ De Groot, Plates 36 and 41.

|| (a) Young man in broad-brimmed hat seated reading a letter (this was lost in shipwreck, 1802); (b) Youth in broad-brimmed hat, leaning over the back of a chair.

¶ A youth leaning over the back of a chair (the same subject, but differing in detail from the second mentioned belonging to Ploos van Amstel), and a *Girl seated sewing*.

** Also reproduced as Ter Borch in W. Bode, and W. R. Valentiner, *Handzeichnungen althollandischer Genremaler*, Berlin, 1907, Plate XL.

various members of the Ter Borch family, now in the Ryksmuseum, Amsterdam.* The comparisons I have been able to make do not incline me to accept the name of either Moses or Gerard Ter Borch, both of whom drew more with the pencil or chalk than with sepia and wash, in spite of some general similarities of style.

Eeckhout produced a few pictures of society *genre* in a style akin to that of Ter Borch. One of these, *A party of ladies and gentlemen on a terrace overlooking a park*, signed and dated 1652, was recently exhibited by Messrs. Colnaghi and Obach (Loan Collection, Nov. 1914, No. 8, under the title, the *Garden of Love*). If the similarity of the Ter Borch style with the drawings is to be considered, I should still think Eeckhout, who was evidently influenced in a certain phase of his work by Ter Borch, to be the more likely author.

But apart from the older attribution, the type of face and character of drawing would point, in my opinion, rather to the hand of Nicolaas Maes. There are traces of sepia wash similarly used on the back of one of the most authentic pen drawings by Maes (Maes, No. 1, below), and Maes's picture of the *Naughty Drummer*, in the Grand Ducal Museum, Weimar (formerly Schloss Buitenhurst, at the Hague), offers a very similar type of figure (reproduced in *Das Museum*, 62).

146. STUDY OF A BOY SEATED ON A CHAIR. E. 1895, No. 415.
The same boy as in the preceding drawing represented half length, seated with his l. arm over the back of the chair; he wears broad-brimmed hat, jacket with close row of buttons down the front, and a white neck-cloth.

[14·8 x 14] Drawn with the brush in sepia and washed with sepia.
Collection : E. Utterston.
Purchased, 1858.7.24.11.
Reproduction : Plate XXI.

When acquired the drawing was attributed to Ter Borch. By the same hand as the preceding and following drawings.

147. STUDY OF A YOUTH SEATED, LOOKING UPWARDS. M. 759—E. 1895, No. 416.
A youth with long hair, of a similar type to the two preceding, but older looking, seated, three-quarter length, turned three-quarters r., looking upwards, his l. hand on his breast.

[18·7 x 17·4] Drawn with brush in sepia and washed with sepia.
Collections: Hawkins, Robinson, Malcolm.
Purchased, 1895.9.15.1228.
Reproduction : Plate XXI.

Described in the Malcolm Catalogue as by Netscher. By the same hand as the two preceding drawings.

148. THE PRODIGAL TENDING THE SWINE.
A young man bending on one knee with one hand in a trough in front of the sty on the l. In the background indication of a fence, farm buildings, trees and the base of a column. *Rembrandt* written in a later hand on the lower margin.

[13·4 x 21·5] Pen and sepia and sepia wash.
Presented by William Fawkener, Esq., 1799.
5218-24.

Possibly a copy from a lost original, the drawing being bad in detail, but the composition good and characteristic of Rembrandt.

149. THE ANGEL APPEARING TO THE SHEPHERDS.
A shepherd kneels in the foreground with hands raised in wonder at the angel who appears in bright light above r. Cattle and sheep in the foreground—another shepherd in the distance. Night effect: moon rising on the l.

* See E. Michel, *Gerard Ter Borch et sa Famille*, 'Gazette des Beaux Arts, 2^e pér.' XXIV. (1886), 888, XXXV. 40, 125 (also separately printed).

[17·9 x 25·7] Pen and sepia, sepia and Indian ink wash.

Collection : Sloane.

5237-61.

Has something of the appearance of being a copy from an original drawing by the master.

150. AN AGED PRISONER BEFORE A JUDGE (*S. Paul accused before Gallio?*).
The judge, in a plumed hat, holding his rod of office, is seated on a throne beneath a canopy r.; on the left a group with an old man with a long beard in the centre, and in front, seen from the back, a man with outstretched hand apparently making the accusation; high door in background l.; various figures behind the throne, and two seen in background beneath an arched doorway r.

[17·7 x 16·2] Pen and sepia.

Presented by William Fawkener, Esq., 1799.

5213-26.

Bad drawing. Might possibly be a copy after a lost original by Philips de Koninck.

151. SEATED FIGURE OF A MAN WITH A DARK BEARD. M. 799.
Old man with bushy hair and beard, in profile r., holding his hands before him in a gesture of astonishment.

[10·2 x 7·2] Pen and sepia.

Collections : Robinson, Malcolm.

Purchased, 1895.9.15.1271.

152. MAN SEATED AT WORK BY A WINDOW.
He is seen from the back drawing (or writing) at a sloping desk, before a large arched window with a curtain rod, the curtain drawn back to the l.

[11·2 x 7·4] Pen and bistre and bistre wash.

Bequeathed by Rev. C. M. Cracherode, 1799.

Ff. 4-106.

Reproduction : Plate XXII.

Near to the manner of G. van den Eeckhout.

153. WOMAN STANDING BY A CUPBOARD AT A WINDOW.
Woman seen partly from the back, but nearly in profile r., her head bound in a cloth cap; the figure left white below the waist; she leans over what seems to be an open cup-board or pantry from which the light falls on her face. Effect of light and shade.

[15·6 x 11·6] Bistre wash, a few lines drawn with the pen or brush.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-100.

Reproduction : Plate XXII.

In the handling of the wash one is reminded of the style of G. van den Eeckhout.

154. YOUNG MAN SEATED ON A WINDOW-SILL.
He leans his head on his l. hand: with his r. he holds a wide-brimmed hat.

[22·9 x 15·8] Pen and sepia, with washes of Indian ink, sepia and red-brown.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-68.

Reproductions: Plate XXII. Engraving printed in colours by Juriaan Coetwyk (the plate appeared as a Rembrandt in C. Josi's edition of Ploos van Amstel's *Imitations de dessins*, 1821); H. Havard's *L'Art et les Artistes Hollandais* (1879, p. 83).

Josi entitled the drawing *le Jeune Paresseux*. H. Havard described it as a portrait by Rembrandt of his son Titus. There seems no reason to accept either attribution or identification of the portrait. In style of work and use of material it is suggestive of G. van den Eeckhout.

155. PART OF AN INTERIOR WITH A WINDOW OVERLOOKING A CANAL.

A long table, with a drawing board in the centre and various boxes, etc., 1. (with materials for the draughtsman or etcher?), in front of an oblong window with three divisions and small panes, through which is seen a broad canal or river with buildings on the opposite bank.

[$12\cdot8 \times 19\cdot8$] Pen and sepia, sepia wash and red chalk.

Collections: Six, Ploos van Amstel, Josi, Aylesford.

Purchased, 1848.9.11.4.

Reproduction: Plate XXIII.

Vosmaer regarded this as an original study of a room in the house on the Rozengracht, which Rembrandt inhabited after the sale of 1657-8 (see his *Rembrandt. Sa vie et ses œuvres*, Ed. 1877, pp. 369-70 and 559). Cf. the following number.

The coarseness in the drawing of the lead of the windows and of the parallel lines of shading, speaks against Rembrandt's authorship.

156. INTERIOR OF A HOUSE.

View looking from a room through the entrance hall and open door on to a street with a canal.

[$16\cdot2 \times 15\cdot2$] Pen and sepia and sepia wash.

Collections: Jan Six, Carpi, van der Marck, van der Dussen, Ploos van Amstel, de Bosch, Josi, Aylesford.

Purchased, 1848.9.11.5.

Engraved by Dietrich for C. Josi's edition of Ploos van Amstel's *Imitations de Dessins*, 1821.

It was described by Josi as a drawing by Rembrandt of his own house on the Breedstraat with the outlook at the back on the Swanenburgwal. Vosmaer describes it as the hall of the house on the Rozengracht. On the back it bears the inscription in an eighteenth century hand 't Huys van Rembrandt.

The drawing itself is probably an eighteenth century fabrication, and Dr. Bredius has suggested that it might be Jan Hulswit (attributed to whom the Print Room possesses a drawing of a courtyard perhaps copied from a better and larger version of the subject called Rembrandt in the Fodor Museum, Amsterdam; the latter reproduced Kl. ser. III. Bl. 18).

157. A HOUSE WITH CASTELLATED GABLE ENCIRCLED BY A FENCE.

On the l. a house, seen from the gable-end, which has three windows, one partly hidden by a tree. Within the enclosure to the r. of the house are more trees, and in front of the fence is a large wheel. In the background two windmills, and a field r.

[$15\cdot1 \times 19\cdot6$] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-87.

Reproduction: Plate XXIII.

Has been attributed to Furanerius, but on even slenderer grounds than the drawing of a *Country Road* (No. 164, below).

It seems nearer in style to a drawing attributed to Eeckhout in Amsterdam (reproduced in E. W. Moes' *Original Drawings of the Dutch and Flemish School at Amsterdam*, Plate XXX.), and shows a similar manner of treating foliage to a Museum drawing by Eeckhout (No. 5).

158. VIEW OF A TOWN WITH A CHURCH WITH A SQUARE TOWER (*Dordrecht?*).

M. 804.

The town is seen from a meadow on the outskirts; the church, a large building seen from the east end, with transepts, capped in the centre by a small pinnacle and a high square tower, forms the centre of the drawing, while a building with a gabled roof and turret rises above the other houses in the foreground. Effect of twilight: a belt of light cloud nearly to the height of tower.

[$9\cdot8 \times 14\cdot2$] Pen and sepia and sepia wash.

Collections: Garle, Robinson, Malcolm.

Purchased, 1895.9.15.1276.
Reproduction : Plate XXIII.

Very probably a view of Dordrecht. Compare Rademaker, *Kabinet van Nederl. Oudheden*, II. 153, 154.

159. A DISTANT VIEW OF AMSTERDAM. M. 806.

In the centre of foreground a windmill ; to l. of this in the distance a church spire, and another tower (the Westerkerk ?) to r.

[6 x 19] Drawn lightly in black chalk and washed with sepia.

Collections : Robinson, Malcolm.

Purchased, 1895.9.15.1278.

Reproduction : Plate XXIV.

160. LANDSCAPE WITH A HAY-BARN AND ROAD.

A road with a brook at its side, to r. ; to l. a farm enclosed in a wooden paling, with two trees and a hay-barn. In the distance a town with windmill.

[9.5 x 21.8] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 9-107.

In the manner of Jan Livens, and possibly by his hand.

161. VIEW OF AMSTERDAM NEAR THE HAARLEM GATE.

M. 725.

A view from the fosse of the fortifications, the immediate foreground being the wet ditch with palisades and a boat ; in the centre, on the banks of the fosse, is a windmill, and behind this, on the other side of the road, leading from the Haarlem Gate on the r., is a church ; houses further l., and beyond the Haarlem Gate on the r. houses and windmills.

[19.3 x 31.2] Pen and sepia and sepia wash.

Collections : Robinson, Malcolm.

Purchased, 1895.9.15.1198.

Reproduction : Plate XXIV.

Somewhat akin to J. Livens in style, but I do not feel confident of the attribution. The name of Philips de Koninck, under which it figured in the Malcolm Catalogue, has less justification.

162. VIEW OF A CANAL, WITH A WINDMILL.

The canal extending to r. and l. in the foreground is joined on the r. by a brook which is spanned by a round-arched bridge ; to the l. of the brook the windmill ; trees and cottages by the side of the canal further to l.

[11.2 x 24.3] Pen and sepia and sepia wash, with touches of Indian ink.
On rough greyish paper.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-256.

Reproduction : Plate XXIV.

In a manner resembling that of Jan Livens, but hardly by that master.

163. LANDSCAPE WITH A WOOD.

In the open space in the foreground is a path, from which another branches leading through the wood. Inscribed *Rembrandt f.* in lower r. corner.

[14.2 x 22.1, arched.] Pen and sepia, washes of sepia, Indian ink and red-brown.

Collections : Richardson jun., Reynolds (also unknown mark, star, Fagan No. 577), Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-125.

Reproduction : Plate XXV.

Comparable in style to a landscape drawing attributed to P. de Koninck in a sale of 14 April, 1908, at Amsterdam (R. W. P. de Vries), which was reproduced in the small catalogue, No. 165. The drawing in question is hardly by Koninck, and nearer to the signed drawing by Furanierius in

Dresden, to which reference is made under the following number (164). The present example is somewhat tighter in its draughtsmanship than either of the others.

164. A COUNTRY ROAD.

Two roads or paths converge and continue in one into the distance, where a small walking figure is visible. On either side small trees, and in foreground l. an embankment with bushes. In the upper l. corner signed in the original ink: *F*.

[$11\cdot8 \times 14\cdot2$] Pen and sepia, sepia and Indian ink wash.

Collections: Earl Spencer, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-109.

Reproduction: Plate XXV.

It is just possible that the *F*. may imply Furnerius, a pupil of Rembrandt, of whom there are signed landscape drawings at Dresden (one reprod. Woermann, *Handzeichn. in Dresden*, Mappe IX. Taf. 5) and at Oxford (reprod. S. Colvin, *Oxford Drawings*, Vol. III. 31. A.). There is a certain resemblance in the treatment of the foliage to the Dresden drawing, but not enough to offer any strong support to the attribution. It is more likely, however, that it is a mere collector's mark. N. A. Flinck (b. 1646) of Rotterdam, whose collection of drawings was purchased by the second Duke of Devonshire, and is now at Chatsworth, generally used a stamped *F* for his mark, and I cannot refer to a mark exactly like this.

165. LANDSCAPE, WITH A PEDESTRIAN ON A ROAD LEADING BY A WOOD.

An undulating road, curving from the r. towards the centre of the foreground; a pedestrian, in cloak and broad-brimmed hat, walking towards the front, and another figure indicated on the road over the brow of the hill; a wooden seat in foreground r.; to the l. of the road a wood.

[$19 \times 28\cdot1$; arched] Pen and sepia, sepia wash, and touches of white, with traces of red and black chalk underneath.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-113.

Reproduction: Plate XXVI.

Originally under the name of Rembrandt, it has been attributed by Dr. Bredius to Renesse, under whose name it was for some time placed in the Museum Collection. I do not, however, feel sufficiently convinced of the attribution, and prefer to leave it anonymous.

166. A COUNTRY ROAD, WITH A DONKEY.

A road on the l. disappears over a slight declivity; bordered by an open field on the r. and by high trees. Two wayfarers resting, the one seated, the other standing, by the roadside, their donkey and dog in the road.

[$13\cdot3 \times 23\cdot2$] Pen and sepia, sepia and Indian ink wash.

Collections: Lagoy, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-126.

Reproduction: Plate XXVI.

In the manner of Lambert Doomer, both in landscape and figures, but hardly by his hand.

167. LANDSCAPE WITH TREES ON THE BANKS OF A LAKE.

A lake (or part of a river) is seen on the r. It is bordered, both in the foreground and on the further side, by trees. At the foot of a large tree in the middle foreground are two men seated and standing. In the background r. are hills.

[$17\cdot6 \times 31\cdot9$] Pen and sepia, washed with sepia and Indian ink.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-154.

Reproduction: Plate XXVI.

In the somewhat heavy and angular manner of treating the foliage in the foreground, the drawing is not unlike Lambert Doomer and the preceding example. The same combination of bistre and Indian ink occurs in both. The drawing had formerly been attributed to Aert van der Neer, and more recently to A. Furnerius.

168. COTTAGES ENCLOSED BY A FENCE.

A gabled and thatched cottage with two chimneys behind a plank fence; a hay-barn in the background, trees, etc.

[12·9 x 20·3] Pen and sepia and sepia wash.

Collections: Reynolds, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-105.

Reproduction: Plate XXVII.

169. LANDSCAPE WITH A WINDMILL AND CHURCH NEAR A CANAL.

A canal across the foreground; a windmill on the further bank on the r.; further back to the l. of the windmill a large church, and to the l. of this, in the centre of the drawing, another church tower, and behind trees.

[24·5 x 40·2] Pen and sepia.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Ff. 4-127.

Formerly attributed to Van Borssom, and more recently to Jan Livens. I think the earlier attribution, under which it came to the Museum, is the more probable, but prefer to leave it anonymous. This loose style of drawing is certainly analogous to Van Borssom (Nos. 1-3) and the drawings of the 'Sketch Book' (No. 23), but in general Van Borssom is tighter in his handling of line.

170. LANDSCAPE WITH A VILLAGE AND ANGLERS.

M. 805.

In the foreground several men fishing on the banks of a canal, one from a boat; to the r. a clump of trees, and in the background a village, with haystack and windmill.

[14·6 x 21·3] Pen and sepia, slightly washed with sepia.

Collections: Robinson, Malcolm.

Purchased, 1895.9.15.1277.

Reproduction: Plate XXVII.

Possibly by A. Van Borssom, but I do not feel sufficiently convinced of the attribution to remove the drawing from the anonymous section.

171. OPEN LANDSCAPE WITH A ROAD AND RIVER.

Cottages on either side of a road in the foreground; further cottages in trees, and a broad river with boats in the middle distance; beyond the river a line of hills on the horizon.

[18·8 x 31·7] Pen and sepia and sepia wash, and lightly washed with body colour.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-172.

Reproduction: Plate XXVII.

Formerly attributed to Doomer, and more recently to Philips de Koninck. The earlier attribution was, I think, nearer the truth, but is by no means convincing. It is in some respects comparable with Van Borssom's style.

172. LANDSCAPE WITH A WINDMILL IN A LARGE PLAIN.

The edge of a canal in the foreground; a windmill near its banks towards the l., and a low cottage and tree r.; a horse and cart is advancing towards the canal, and there are signs of haymaking in the extensive plain, which stretches far into the background. Dark clouds r.

[148 x 259] Pen and sepia and sepia wash and oil colours, on Japanese paper.

Collections: Barnard, Payne Knight.

Presented by Richard Payne Knight, Esq., 1824.
Oo. 9-78.

Reproduction: Plate XXVIII.

Perhaps by Philips de Koninck, to whose style, both in treatment and medium, it shows considerable resemblance.

173. WINDMILL AND COTTAGE ON THE BANKS OF A CANAL. M. 811.
The canal along the foreground of the drawing; windmill r., and in front of it a barge and small boat; two men on the quay in front of a cottage further l., and a woman in a cottage doorway.

[$13\cdot8 \times 28\cdot3$] Pen and sepia and washes of sepia, water-colour and body-colour.

Collections: Esdaile, Wellesley, Malcolm.

Purchased, 1895.9.15.1285.

Reproduction: Plate XXVIII.

Somewhat near to Van Borssom in style.

174. VILLAGE WITH TWO GABLED COTTAGES ON A CANAL.

[$6\cdot1 \times 17\cdot2$] Pen and ink and water-colour on Japanese paper.
Provenance not recorded.

An eighteenth century copy of the anonymous etching of the Rembrandt School (Hind, †324; B. 214). Impressions of the original etching itself are found, tinted in the same manner.

Other drawings after etchings of the Rembrandt school are placed as a supplement to the etchings. This and the two following are the only examples which have been considered worth description.

175. LANDSCAPE WITH A COACH.

[$6\cdot5 \times 17\cdot5$] Pen and ink and water-colour.

An eighteenth century copy of the anonymous etching of the Rembrandt School (Hind, †325; B. 215). Similarly tinted impressions of the original etching are known (e.g., collection of Captain E. G. Spencer Churchill, Northwick Park). The character of the pen work is far more like that of etching than in the preceding or following example.

176. LANDSCAPE WITH A COACH.

[$10\cdot1 \times 21\cdot5$; to border line $6\cdot8 \times 17\cdot7$] Pen and ink, and sepia and Indian ink wash on India paper.
Bequeathed by Felix Slade, Esq., 1868.8.8.7560.

Another eighteenth century copy of the anonymous etching (Hind, †325; B. 210). A note on the back in a hand of the middle or latter half of the nineteenth century states: 'From a drawing of Hollar in the collection at Windsor.' No such drawing 'attributed to Hollar' is known in the Royal Library at Windsor.

II.

DRAWINGS BY KNOWN ARTISTS OF THE
SCHOOL OF REMBRANDT.



BOL, Ferdinand (b. 1616, d. 1680). Painter and etcher: born at Dordrecht (baptised 24 June, 1616); a pupil of Rembrandt in Amsterdam; his first signed and dated pictures and etchings belong to the year 1642; did various historical and other subject pictures for the Town Hall at Amsterdam, and other public halls, but was chiefly famous for his portraits, which outstripped those of Rembrandt in the esteem of his contemporaries.

1. THE HOLY FAMILY.

A room with a tall arched window on the l.; in the foreground, l., a canopied hearth, with a cat seated in front; the Virgin suckling the child seated on the ground before the hearth, and Joseph behind her, bending over; to the r. of the Virgin an open basket and a wicker cradle; to the r. a massive chair of the type seen in Rembrandt's etching of the *Death of the Virgin* (of 1639), and a tall chest against which is propped a wicker bed.

[18·1 x 20·7] Pen and sepia, with washes of sepia and Indian ink, and touches of white; some indications of red chalk.

Collection: Sheepshanks.

Purchased, 1836.8.11.337.

Reproduction: Plate XXIX.

The original study (in reverse) for the etching, B. 4, which is signed and dated 1643 (not 1649 as read by Bartsch and Rovinski). The composition is closely related to Rembrandt's picture of the *Holy Family* (dated 1640) in the Louvre. The Virgin is perhaps taken from the same model, and many subsidiary elements in the composition correspond (e.g., upper panes of window, the cradle, etc.). The close relationship of the two compositions shows that Bol must have been still in connection with Rembrandt in 1643, even though he may have ceased to be a pupil by the date of his first signed works.

2. JACOB'S DREAM.

H. de G. (*Handzeichnungen Rembrandts*) 870—E. 1899, A. 86.

Jacob reclines in the foreground (a confused mass in the drawing); behind him, at the foot of the ladder, stands the angel with outstretched hand; a cherub's face is indicated at the head of the ladder; a darkly shaded bank in the l. foreground.

[20·5 x 12·5, arched] Drawn with the pen and brush in sepia, with touches of white.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-119.

Reproductions: Plate XXX.; Kl. ser. II. 41.

The angel's face and figure might be compared with the later states of Bol's etching, *Gideon's Sacrifice* (B. 2), and the manner of using the wash with a drawing of *Abraham* (?) kneeling, in the Teyler Museum (reprod., Kl. ser. IV. 36). Further analogy in style is also seen in Bol's painting of *Jacob's Dream* at Dresden (reprod., *Das Museum*, No. 64, and by the Berlin Photographic Company). A somewhat close resemblance in type may be remarked in the cherub's face in both drawing and picture. The figures are placed in entirely different positions in the painting, but one might still regard the drawing as one of the master's preliminary sketches for the picture.

There is a study by Bol in red chalk for the same composition in the Albertina (reprod., Sch. & Med. 125), but it is almost equally removed in detail from the painting.

3. JACOB'S DREAM.

E. 1899, A. 85.

Jacob, asleep, reclining against a mound on the left, on which some foliage is indicated; the angel stands in bright light on the ladder to the r.; the paper is rectangular, but an arched composition is indicated.

[21·5 x 17·8] Pen and sepia and sepia wash, with a few touches of red chalk on the angel's figure, and heightened with white.

Collections: Earl Spencer, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-120.

Reproduction: Plate XXX.

Probably another study by Bol, done in connection with the picture now at Dresden.

4. PORTRAIT OF A LADY, RESEMBLING SASKIA.

Half length, nearly full face, with left hand on breast; wearing low-necked dress, necklace of pearls, a soft hat with ostrich feather, from which a veil falls over the shoulders.

[$13\cdot6 \times 10\cdot6$] Drawn with the brush in sepia, and heightened with white.

Collection: Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-102.

Reproduction: Plate XXX.

Possibly a study of Rembrandt's wife Saskia, done by Bol while still in the master's studio.

BORSSOM (BORSSUM), Anthonie van (b. ab. 1629-30, d. 1677).

Painter and etcher: b. Amsterdam, son of Cornelis van Borssum, a mirror manufacturer, originally of Emden; worked in Amsterdam. His pictures are rare; they include landscapes with cattle in the manner of Paul Potter (*e.g.* Cambridge, Fitzwilliam Museum), and moonlight landscapes in the style of Aert van der Neer (*e.g.* Amsterdam). His few etchings (within ten in number) are also rare; only two are in the British Museum. He is best known, and most successful, as a landscape draughtsman, and it is here that he was chiefly influenced by Rembrandt. In his best work he was peculiarly happy in his combination of water-colour (and occasional body colour) with pen and sepia. He also did a considerable number of drawings of animals (particularly of fowl) after the manner of Hondecoeter, to whom one of the samples in the Museum (No. 24) had formerly been attributed. There are numerous examples of these drawings of fowl in the Museum sketch book described below.

For other drawings attributed to Borssom, see the anonymous section, I. 169, 170, 171 and 173.

1. *Obv. VIEW ON THE BANKS OF THE Y (?)*

On the right a coast-line with wooden breakwaters or landing-stages at regular intervals, and various sailing boats by the landing-stages or further out; large buildings amid trees along the coast; along the horizon to the left another coast-line visible (possibly the other bank of the Y).

Rev. FULL-LENGTH FIGURE OF A LADY WITH A VEIL ROUND HER HEAD.

[$19\cdot3 \times 31\cdot5$] Pen and sepia.

Collection: Sheepshanks.

Purchased, 1836.8.11.64.

Reproduction: Plate XXXI.

The old attribution of this drawing to Van Borssom (whose name appears half erased in the lower l. corner) is no doubt correct. There are other examples of figure drawings (though hardly so good as the one on the back of the present sheet) in the sketch book described below, No. 23. Nearer in

manner of handling is the principal study on the back of No. 19. The two following drawings, which had been attributed to Rembrandt, are no doubt by the same hand.

Comparable in style, among the van Borssom drawings with authentic signature, is the *Canal and windmills with a church tower in the distance at Dresden* (reprod. Woermann, *Handzeichnungen in Dresden*, Mappe IX., Taf. 18). Most of the Museum drawings are somewhat lighter in handling of line.

2. VIEW ON THE BANKS OF A CANAL.

Cottages along the banks of a canal, and a tall windmill somewhat to the right of the centre; another lower windmill in the distance towards the left; a barge in the centre, and a sailing boat to the left, both against the quays.

[18·2 × 31·1] Pen and sepia.

Purchased, 1860.6.16.129.

This and the following drawing are both probably of the same place from different aspects. A third drawing of the same place, and certainly by the same hand, is in the Albertina, and it is there and in De Groot's Catalogue accepted as by Rembrandt (Sch. & Med. 816 (b), and H. de G. 1485). De Groot compares his No. 1485 with a certainly authentic Rembrandt drawing at Dresden (H. de G. 279), but I feel there is an absolute distinction in style. Rembrandt never committed the curious and characteristic vagaries of line seen in the present drawings and H. de G. 1485.

3. VIEW ON THE BANKS OF A CANAL, WITH A LARGE WINDMILL IN THE CENTRE.

The windmill is immediately on the bank of the canal; to the left cottage buildings; a low church spire and other buildings amid trees in the background right.

[15·5 × 29·7] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-98.

Reproduction : Plate XXXI.

4. THE BANKS OF A CANAL WITH WHEELBARROW IN THE CENTRE.

The edge of a canal represented straight along the front of the composition; on the banks a fenced meadow with a wheelbarrow in the foreground, a truss of hay further r., and a thick fence-like erection on the l., covered with planks, and with grass at top; in the background cottages amid trees, and a windmill on the r.

[15·6 × 25·4] Pen and sepia and washes of sepia or water-colour.

Collection : Sheepshanks.

Purchased, 1836.8.11.59.

5. A DRAWBRIDGE.

A drawbridge across the front leading to a gate inscribed on lintel BORSEN-BURGH. A road leads from the entrance to the bridge past a long group of houses which forms the centre of the background.

[18·0 × 30·8] Pen and sepia and washes of sepia and water-colour.

Collection : Woodburn.

Purchased, 1854.6.28.14.

Reproduction : Plate XXXII.

Formerly attributed to Livens. The BORSEN-BURGH is probably a punning allusion to Van Borssom's name. The use of colour resembles that of the preceding drawing, and even more closely a signed Van Borssom reproduced by Floos van Amstel.

6. VIEW OF RANSDORP IN WATERLAND.

In the centre the church and the ruined square tower [the part of the church that is seen is a roofed portion shown lengthwise to the right of the tower]; trees and farm-buildings immediately surround the church, and in the front is a meadow.

[14·7 x 20·2] Pen and sepia and washes of sepia and water-colour.
 Collection : Sheepshanks.
 Purchased, 1836.8.11.55.
 Reproduction : Plate XXXII.

On the reverse is an old inscription : *het Dorp Rarop door A v. Borssum*, and comparison with the view of Ransdorp in A. Rademaker, *Kabinet van Nederlandsche Outheden*, I. pl. 29 & 30, confirms the identification. The same place is seen in an etching by Jacob Koninck (Hind, *Rembrandt Etchings*, t329, B. 238), for which the Museum also possesses the original study (J. Koninck, No. 1).

7. THE RUINS OF A CASTLE.

On the l. is shown part of a castellated tower; to the r. the ruins of the outer walls, with a grass-covered mound in the centre. Signed in lower r., *ABorsfom*.

[17·8 x 23·2] Pen and sepia and washes of sepia and water-colour, on Japanese paper.
 Collection : Sheepshanks.
 Purchased, 1836.8.11.56.

Old writing on the back, probably eighteenth century, '*t huyt de Brederode*', identifies the subject with the ruins of the old castle of Brederode, a few miles north of Haarlem. In the seventeenth century views of Brederode known to me, e.g., the painting of 1667 by Hobbema in the National Gallery, No. 881, and the etching by Rademaker, after an original of 1695, in his *Kabinet van Nederlandsche Outheden*, I do not find any traces of a tower castellated in the style of the tower on the l. of the drawing. On the other hand very similar battlements occur on a tower of the ruined castle of Egmont op den Hoef, as seen in the etching by Rademaker (*Nederlandsche Outheden*, I. 36, after an original of 1680), and the disposition of the main masses of ruins would support this identification, though the correspondence in detail is not convincing.

8. OUTSIDE THE ROTTERDAM GATE AT DELFT.

An octagonal building at the corner of the walls at Delft, standing out of the moat or canal, on which is a man in a rowing-boat; trees on the further side of the moat.

[14·2 x 18·6] Pen and sepia and washes of sepia and water-colour.
 Collection : Sheepshanks.
 Purchased, 1836.8.11.58.

On the back, on another strip of old paper attached, in seventeenth-century writing : *Tot Delft Buijten Rotterdamse poort*.

9. A LANDING STAGE.

In the foreground an irregular erection of planks, behind which are two men with a rowing-boat; in the background towards the l., on the banks of the canal, a house amid trees, and cattle in pasture-land r. Two ducks in the canal in the l. foreground. Signed on one of the planks *ABorsfom*.

[14·8 x 23·1] Pen and sepia and washes of sepia and water-colour.
 Collection : Sheepshanks.
 Purchased, 1836.8.11.59.

10. A FARMYARD.

To the r. a hay-barn; a rough plank fence across the foreground, and a small thatched barn l. In the background the roof of a low cottage amidst trees. Inscribed below, towards the l., *A v borfom f.*, but probably by another hand than the artist's.

[23·2 x 36·3] Pen and sepia and washes of sepia and water-colour.
 Collection : Sheepshanks.
 Purchased, 1836.8.11.54.
 Reproduction : Plate XXXII.

11. A COUNTRY ROAD.
A country road, with high banks in the foreground, leading up hill immediately away from the spectator; in the background, over the brow of the hill, a gabled house, with a tall tree to the r.
[21·5 x 34·1] Pen and sepia and washes of sepia and water-colour.
Collections: Earl Spencer, Payne Knight.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-189.
Reproduction: Plate XXXIII.
12. A BRIDGE ACROSS A STREAM.
A small stream, with a path on its l., down the centre of the composition; flanked by high trees, and crossed in the foreground by a small stone bridge; on the l. a road with a woman advancing. Signed in lower l. *ABorsom f.*
[22·4 x 34·2] Pen and sepia and washes of sepia and water-colour.
Collections: Earl Spencer, Payne Knight.
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-188.
13. A COUNTRY ROAD FLANKED BY HAY-BARNs.
A country road with a hay-barn on either side and a cottage in the foreground l., in front of which a woman is seated; two men and a dog on the road; in the background a precipitous bank with trees at the top. Signed in lower r., *ABorsom f.*
[28·5 x 22·8] Pen and sepia and water-colour.
Collection: Sheepshanks.
Purchased, 1836.8.11.57.
The precipitous bank in the background and the clouds seem to have been added by a later (eighteenth century?) hand.
14. VIEW OF HAARLEM FROM THE DUNES.
The view is taken from the edge of the dunes, lined by a belt of trees in which are several cottages; between the line of trees and the town is an open space of the width of about six large fields, across which, on the r., a road, flanked by windmills, leads into the town; the Groot Kerk appears slightly to the r. of the centre of the drawing; beyond the town the Haarlemmer Meer.
[19·2 x 31·5] Pen and sepia, water-colour, and body colour. Watermark: lion rampant in circle (diam. 8 cm.), surmounted by a crown (cf. Wibiral, 11e).
Collection: Sheepshanks.
Purchased, 1836.8.11.52.
Reproduction: Plate XXXIII.
Correctly described on the back, in an early nineteenth century hand, as a view of Haarlem. Dr. Jan Six has written to me confirming the locality about which I was in doubt, on account of the expanse of open water beyond the town (the old Haarlemmer Meer) which was drained to form the Haarlemmer Polder between 1840-53. The view is taken from the dunes near Overveen, and slightly south of the points from which the pictures by Jacob Ruysdael (at Berlin and the Hague) were taken.
15. CART-HORSES RESTING AND FEEDING OUTSIDE A COUNTRY INN.
Two carts from which the horses have been unyoked, in front of a low, thatched inn, with projecting signboard; the horses feeding, and the two drivers drinking at the door of the inn.
[14·3 x 17·2] Pen and sepia and water-colour.
Collection: Sloane.
5214—150.
16. DUCKS ON THE BANKS OF A STREAM.
Five ducks on the banks of a stream, one feeding from a bowl; three others on the water, one diving; to the l. a low hut and trees; a cock

and three hens on the grass in the background. Signed, *ABorsfom f.* in lower r.

[20 x 32.2] Pen and sepia and sepia wash, and slight washes of water-colour. Watermark: open capital letters I H T (H and T being in a monogram).

Collection: Sheepshanks.
Purchased, 1836.8.11.67.

17. A GROUP OF BIRDS, WITH AN OWL IN THE CENTRE, ON THE BARE BRANCHES OF A TREE.

(a) The tree is bare of leaves except for a small branch to the l.; the owl is seated by the lowest fork; mountains, over which the sun half appears, in the background.

(b) The sheet divided by cross lines into four parts, in each of which is a study for a composition with fowl.

[21 x 16.6] Pen and sepia. Watermark: fool's cap with seven bells (Wibiral, pl. II. 4d.).

Collection: Sheepshanks.
Purchased, 1836.8.11.65.

A similar set of four studies of fowl on one page is in the sketch book (No. 28, p. 16, a).

18. A THATCHED DOVECOT.

A wooden dovecot with a thatched roof in an open field, with trees at the back. Signed, *ABorsfom f.*

[22.2 x 20] Pen and sepia and sepia wash. Watermark: arms of Amsterdam (near Wibiral, pl. IV. 10c).

Collection: Sheepshanks.
Purchased, 1836.8.11.66.

19. A TURKEY AND A COCK BY A LARGE TREE.

(a) Turkey and cock face each other, in front of a large hollow tree (of which the lower part alone is seen); trees in the background.

(b) Various studies of peasant men and women skating. The sheet has evidently been cut down at the top, taking away the head of the principal figure and the upper part of a smaller figure of a skater.

[16.1 x 19.8] Pen and sepia and sepia wash, and touches of red on the fowl.

Collection: Sheepshanks.
Purchased, 1836.8.11.62.

20. A FOX KILLING A FOWL.

The edge of a wood with two foxes, one of which is standing over a fowl which it has killed; a cottage in the background r. Signed in lower r. *AB f.*

[15.1 x 23] Pen and sepia and washes of sepia and Indian ink, and slight touches of water-colour. Watermark: P L M (P and L in monogram).

Collection: Sheepshanks.
Purchased, 1836.8.11.68.

Reproduction: Plate XXXIII.

21. DUCKS BY A STREAM.

One of the ducks on the bank in the foreground, and behind it on the r. its wicker house in front of a bed of rushes; the other duck on the stream l., starting to fly. Signed in lower l., *ABorsfom [f.]*

[8.3 x 12.9] Pen and Indian ink and washes of sepia and water-colour.
Collection: Sheepshanks.
Purchased, 1836.8.11.60.

This and the following number are companion drawings.

22. DUCKS ON THE BANKS OF A LAKE.

Three ducks l. on the banks of a lake, in front of a wooden hut; two other ducks on the water in the middle distance; reeds to the r. of the hut, and further in the background. Signed *AB.f.* on the hut in upper left.

[8·2 x 12·8] Pen and sepia, Indian ink, and washes of sepia and water-colour.

Collection: Sheepshanks.

Purchased, 1836.8.11.61.

23. SKETCH BOOK.

Forty-three pages, in vellum cover, with cartouche above inscribed **KORNELI | VAN | BORSSOM | 1624**, and the date 1622 beneath a sign in the centre of the cover.

From this inscription the book (or at least the cover) evidently had belonged to Cornelius van Borssom, the father of the draughtsman. But the style of the drawings is so absolutely that of others signed Anthonie van Borssom (*e.g.*, over Nos. 16, 18, 20) that there can hardly be any doubt of the authorship. They are attributed to Anthonie by E. W. Moes in Thieme and Becker's *Künstler-lexikon*, but Wurzbach notices them as by Cornelis van Borssom.

The page measures 23 x 17·5 cm.

Watermark: fleur-de-lys on a shield surmounted by a crown. Wibiral Pl. III. fig. 7 (without the lettering S I on the shield).

Collection: Woodburn.

Purchased, 1854.6.28.111.

Pen and sepia throughout, and washes as indicated under the separate descriptions.

When two or more subjects occur on a page they are kept distinct by dividing lines. The border lines seem to show that the draughtsman was intending to finish his subjects in pictures.

(1) *Ov.* A garden vase, with figures in relief, on a pedestal; also a second study for a pedestal.

(2) *Ov.* A garden scene, with tall trees on the r., and mountains in the distance l. In the foreground two rabbits, a fallen vase, and a stone balustrade further back, r.

Washes of sepia and Indian ink.

(3) *Ov.* A garden scene, with two rabbits in the foreground; further back a vase at the end of a high stone balustrade; tall trees in the background. Indian ink wash.

(4) *Ov.* A garden scene with four rabbits; a statue of Cupid at the end of a balustrade in the centre; tall trees and a house in the background. Indian ink wash.

(5) *Ov.* A garden scene, with a peacock on a pedestal, and turkeys and fowl on the grass about it; a balustrade with vases beyond, and a house amid trees in the background.

Light sepia wash.

This page is inserted; but it is the same paper, and is probably one of the four pages cut out at the beginning of the book.

Four circular designs illustrating the four Seasons (pp. 6 and 7).

(6) *Ov.* (a) A sledge drawn by a horse on the ice. *Winter* inscribed beneath the circle.

(b) A milkmaid in a boat by a promontory of land with three cows. *Lenter (lente = Spring)*, inscribed beneath the circle.

(7) *Ov.* (a) A village road, with hay-carts. *Soomer* inscribed beneath the circle.

Indian ink wash.

(b) Cattle in a barn, attended by a farm-hand. ?*herft* (*herfst = Autumn*), inscribed beneath the circle.

Slight touches of red chalk.

- (8) *Obv.* (a) A horse standing in a landscape l.; sheep before a fence r.; distant houses seen in a rain storm.
 (b) Cattle in a landscape; one standing and another seated by a pollard willow r., and three in background l.
 Traces of black chalk beneath the sepia lines.
- (9) *Obv.* Slight sketch of an inn with a carriage at the door; a lady and gentleman in the foreground.
Rev. (a) A coast scene with a fisherman in a boat, and nets and crates on a promontory of land l.
 (b) Similar coast scene, with the promontory on the r.; a windmill in distance.
 A painting of a coast scene of a similar character was engraved by J. Boydell as after *Van Bosman*, but the inscription was evidently an error for Van Borssom.
- (10) *Obv.* Landscape with cattle; arched at top.
 There is a picture of a subject of this character signed Van Borssom in the Fitzwilliam Museum, Cambridge (Catalogue 1902, I. 344, with re-production). The signature had formerly been painted out, and a false signature of Paul Potter added. Probably more pictures by Van Borssom in this style are attributed to Potter.
- (11) *Obv.* Study of a woman with a child; the woman is shown nearly three-quarter length; only the head and shoulders of the child are shown. The woman's bodice washed in green water-colour.
 Reproduction: Plate XXXIV.
- (12) *Obv.* (a) Landscape with cattle, sheep, and two figures behind a fence.
 (b) Landscape with a herdsman driving his cattle and sheep.
- (13) *Obv.* (a) A herdsman driving his cattle and sheep through a gateway.
 (b) Cattle in a landscape; house amid trees in the r. background.
- (14) *Obv.* (a) Cattle watering; the herdsman on horseback l.
 (b) Another sketch of cattle watering; the herdsman standing towards the r.
- (15) *Obv.* (a) A plank bridge across a frozen canal; a house on the further side of the bridge to the r.; tall trees on l.
 (b) Skaters on a canal; two in the foreground playing golf; an old castellated building r.
Rev. Garden scene, with three turkeys round the foot of a pedestal with a broken vase; a statue amid trees in the background.
 Sepia wash.
- (16) *Obv.* Four sketches of garden scenes, with turkeys.
Rev. (a) Garden scene, with peacocks and turkeys.
 (b) Portrait sketch of a lady in a stiff ruff; half-length.
- (17) *Obv.* (a) Inside a barn, with cattle and chickens; the door of a cottage faces the barn.
 (b) Scene in a large cave, with a herdsman's habitation; steps leading to a door in the rock.
 Indian ink wash (*a* and *b*).
- (18) *Obv.* (a) Landscape, with cattle, and a church tower in the distance.
 (b) Cattle in a landscape.
 Indian ink wash (*a* and *b*).
- (19) *Obv.* (a) The interior of a cattle-shed, with a woman milking; two figures at an open hearth in the background.
 Indian ink wash.
 (b) Herdsman driving cattle into their stalls in a shed.

- (20) *Obv.* (a) A farm shed, in which two peasants are making a fire (?).
 Indian ink wash.
 (b) A country road, with a horse and cart standing in front of a hut l.; a herdsman advances, driving his cattle along the road; low mountain in the distance.
- 21 and 22. Four circular designs illustrating the Elements.
- (21) *Obv.* (a) Coast scene. Inscribed, *Water*.
 Indian ink wash.
 (b) Scene on a canal, with a church on fire. Inscribed, *Vier* (fire).
 Washes of Indian ink and rose.
- (22) *Obv.* (a) Landscape, with a castle on a rock. Inscribed, *Aert (aarde = earth)*.
 Indian ink wash.
 (b) A large expanse of sky and cloud, with the sun setting behind mountains; birds in tree in foreground. Inscribed, *Lucht* (air).
 Indian ink wash.
- (23) *Obv.* A gentleman and lady, three-quarter length, seated at a table; the gentleman offering the lady wine.
 At the foot eight Dutch verses.
 Washes of Indian ink and water-colour.
 Reproduction: Plate XXXIV.
Rev. (a) A dog on the edge of a canal, barking at a swan.
 (b) Swans on the banks of a canal.
- (24) *Obv.* (a) Turkeys and fowl in a garden, with a balustrade supporting vases on the l., and a statue in background.
 (b) Another study of turkeys and fowl in a garden.
- (25) *Obv.* Garden scene; two doves on a balustrade, and with a bust of a woman; fowl in the foreground.
Rev. Garden scene, with balustrade, vase, and statue; peacock, turkeys, and fowl.
 Indian ink wash.
- (26) *Obv.* Garden scene; peacock on a balustrade; rabbit, peacocks, and fowl in foreground; church tower in distance.
Rev. (a) Study of peacock and turkeys.
 (b) Study of peacock, turkeys, and fowl.
- (27) *Obv.* (a) Study of peacock and two turkeys.
 (b) Study of peacock, turkey, and fowl, with a balustrade; church tower in the distance.
Rev. Garden scene, with a term and church tower in background; cock on an overturned tub, peacock, and fowl.
- (28) *Obv.* (a) Garden scene, with peacock and turkeys.
 (b) Three ducks on the banks of a canal.
- (29) *Obv.* (a) Garden scene, with peacock and two cocks.
 (b) Cocks and turkey in a garden.
- (30) *Obv.* (a) Attack on a town; soldiers in the foreground fording a canal to reach a battery.
 (b) Battery cannonading a town on the further banks of a canal.
Rev. Landscape, with herdsman and woman, with cattle, by a group of trees in r. foreground; hills in the background.
- (31) *Obv.* (a) Boat on a canal, with trees and houses on banks.
 (b) Man and woman crossing a small bridge.
Rev. (a) Landscape, with a ruined wall in foreground, and cottage behind a fence in background r.
 (b) Landscape, with a ruined arch, through which a church is seen in the distance.

- (32) *Obv.* (a) Dog barking at a duck from the edge of a canal; cattle in the distance.
 (b) Ducks on the banks of a canal.
- (33) *Obv.* Garden scene, with a statue of a boy on a pedestal in a pond in the foreground; ducks on the pond; peacocks on a balustrade at the further side; a large house in background r.
 Indian ink wash.
- (34) *Obv.* Garden scene, with a statue of a boy on a pedestal; peacock and two turkeys at its foot.
 Washes of Indian ink and greenish grey.
- (35) *Obv.* (a) Cattle on the banks of a canal; a town on fire in the distance.
 (b) A herdsman driving cattle along the banks of a canal; a town on fire in the distance.
 Washes of Indian ink and red (a) and (b).
- (36) *Obv.* A dog scaring ducks to flight on the banks of a canal.
- (37) *Obv.* Garden scene, with balustrade and cupid on a dolphin; peacock, turkeys and ducks.
- (38) *Obv.* (a) Peasant with a cart, and herdsman driving cattle through a ford.
 (b) Another similar study, with cart and cattle in different positions.
- (39) *Obv.* (a) Landscape, with a peasant addressing a girl milking.
 (b) Another similar landscape, with a girl milking, and a peasant leaning on a gate r.
Rev. Herdsman with cattle crossing a ford.
 A similar subject is elaborated in a picture at Bamberg, reproduced by E. Bassermann Jordan, *Unveröffentlichte Gemälde alter Meister aus dem Besitze des Bayerischen Staates II.*, Frankfort 1908, p. 9.
- (40) *Obv.* Garden scene, with a statue of a boy on one pedestal, and a broken urn on another; peacock and turkeys in foreground; a large house amid tall trees in background.
- 41, 42, 43. *Obv.* and *Rev.* Studies, or circles prepared for studies, of the twelve months.
- (41) *Obv.* (a) Skating scene. Inscribed *Januarius*.
 Indian ink wash.
 (b) Street scene, with a man dancing and a boy playing the rommel-pöt; children and others looking on. Inscribed *Februarius*.
 Indian ink wash.
 Reproduction: Plate XXXIV.
Rev. (a) Circle prepared for design not filled in. Inscribed *Martius*.
 (b) Ditto. Inscribed *April*.
- (42) *Obv.* (a) Ditto. Inscribed *Maej*.
 (b) Ditto. Inscribed *Junius*.
Rev. (a) Ditto. Inscribed *Julius*.
 (b) Ditto. Inscribed *Augustus*.
- (43) *Obv.* (a) Ditto. Inscribed *September*.
 (b) Ditto. Inscribed *October*.
Rev. (a) Cattle being driven into their shed. Inscribed *November*.
 (b) Gentleman kneeling at a lady's foot; another couple standing by.
24. PEACOCKS AND FOWL IN A LANDSCAPE.
 Four peacocks and three fowls in the foreground; the trunks of two large trees leaning in opposite directions on the r., and another peacock and chicken at the foot of the front tree, whose roots show on the surface of a mound; a pool beyond a fence l., and hilly landscape in the background.

[$26\cdot4 \times 20\cdot1$] Pen and sepia and sepia wash. Watermark: fool's cap with seven bells (Wibiral, Pl. II, 4d.).
Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 11-252.

In the lower l., in the same hand and ink as the drawing, is written 32, preceded by some scarcely legible letters. If the drawing is by Van Borssom, as seems very probable from its style, the number cannot of course refer to the date 1632. It would be equally impossible in reference to Hondecoeter, to whom the drawing was formerly attributed. To judge from the few drawings known, Hondecoeter's style was much broader and more masterly than this.

On the back, however, in an old, though hardly contemporary, hand is written in pencil *Door J d L Chambre*. Kramm refers to two drawings described as *Een Landschap met Paarden, en een ander, door La Chambre* in the sale catalogue of Vincent van de Vinne, Haarlem 1816 (Konstboek A. No. 52). Wurzbach repeats the reference, conjecturally connecting the draughtsman with the writing master Jan de la Chambre, of Haarlem (married 1639, d. 1666). E. W. Moes in Thieme and Becker gives the dates of this Jan de la Chambre (a 'French schoolmaster of Haarlem,' as he is called on one of his published copy-books) as about 1600-1668. He also speaks of a son of the same name (1648-1685) who succeeded to his father's school. He refers to a drawing in Amsterdam of a horseman in Roman costume signed by the younger La Chambre 1678.

It would be just possible to read the signature on the present drawing as ... m[bre] 32, assuming that the sheet has been cut down on the l., leaving only the end of the signature (from the last stroke of the m). If the drawing were by the elder La Chambre, the 32 might reasonably be interpreted as a shortened form of the date 1632. But I have not seen any authenticated drawing to support the identification.

DOOMER, Lambert (b. about 1622(3), d. 1700). Painter: son of Herman Doomer, frame-maker and ebony-worker of Amsterdam, whose portrait was painted by Rembrandt in 1640 (Bode No. 275); probably a pupil of Rembrandt at some period between 1640 and 1645; he lived for some time in France (1643-46), visiting his brothers at Nantes, and making a journey from there up the Loire, and to Paris in the company of W. Schellinks, who has left a diary of their tour;* he was back in Holland in 1648, living at Amsterdam, except about 1676-92, when he was settled at Alkmaar. The numerous drawings made on his travels show that he also visited the Rhine country, and the south coast of England,† and probably Italy. Outside public museums, the best collection of his drawings is that of Dr. C. Hofstede de Groot, at the Hague.

For other drawings attributed to Doomer, see the Anonymous Section, I. 166, 167, and 171.

1. VIEW OF CLEVES.

The view is taken from high ground to the S. of the town; a peasant woman approaches the spectator along a road on the r. of foreground; the town of Cleves in the middle distance, with a windmill l.; beyond the town a branch of the Rhine, and the main stream of the Rhine, and the land on the other bank in the distance.

* Now preserved in the Royal Library at Copenhagen.

† Wurzbach also refers to a print by Chedel after a drawing by Doomer, representing the *Entrance of the Cavern of St. Patrick in Ireland*. I have not seen the print, and can only give this reference as possible evidence of a visit to Ireland.

[22 x 36] Pen and sepia and sepia and water-colour wash.
 Collections: Tonneman (1754, Book T, No. 6), Payne Knight.
 Bequeathed by Richard Payne Knight, Esq., 1824.
 Oo. 10-173.
 Reproduction: Plate XXXV.

2. FOUNTAIN AT CLEVES, WITH THE ARTIST SKETCHING. E. 1891, No. 118.
Ov. A fountain playing in the centre of a round basin surrounded by a wooden fence; at the back, rising straight above the basin, a building with an open loggia built in a semi-circle; above this higher ground, and trees; the artist seated on a bench beneath trees in the foreground.
 Pen and sepia and sepia and Indian ink wash,
Rev. Slight sketch of the top of a church tower, with title *De Springt te Cleef*, probably in Doomer's hand.
 Pen and sepia.
- [23.5 x 36] Watermark: fleur-de-lys on shield surmounted by a crown, cf. Wibiral Pl. III. fig. 7.
 Collections: Tonneman (1754, Book T. No. 1), Hagelis (1762, No. 626), Esdaile.
 Purchased, 1886.10.12.539.
 Reproduction (*obv.*): Plate XXXV.

The title on the back refers to the drawing on the front. The tower, of which part is sketched on the back of the sheet, is seen in the view of Cleves on the extreme left (west) of the town.

3. PEASANTS UNDER A TRELLIS OUTSIDE A FARM BUILDING. E. 1891, No. 117.
[20 x 39.7] Pen and sepia and sepia and Indian ink wash.
 Purchased, 1885.7.11.276.
 Reproduction: Plate XXXV.

Executed in just the same style as the preceding drawing of Cleves.

4. GATE AT ANRATH. M. 685.
 Entrance gate to Anrath (near Crefeld), beneath a long gate-house; a street seen through the gate, and two spires on the l. above and beyond the gate-house; three figures on the road in front of the gate. Title above in Doomer's hand: *dijmbkespoort tot Anradt*.
[14.7 x 18.6] Pen and sepia, with washes of sepia and yellow.
 Collections: Ploos van Amstel (1800, Book E. No. 33), Muller, Leembruggen (1860, No. 182), Malcolm.
 Purchased, 1895.9.15.1147.
 Reproduction: Plate XXXVI.

5. VIEW OF THE DRACHENFELS AND GODESBERG.
 In the foreground a plain crossed by a road on which two women are walking at different places; in the middle distance, on the r. Godesberg, and on the l. the Drachenfels; the continuation of the Siebengebirge in the background; the Rhine is not visible in the drawing.
[23.6 x 35.8] Pen and sepia, washes of sepia, Indian ink, yellow, and slight touches of red.
 Bequeathed by the Rev. C. M. Cracherode, 1799.
 Gg. 2-265.
 Reproduction: Plate XXXVI.

The view seems to have been taken on the road south of Bonn, on the W. bank of the Rhine. A similar drawing by Doomer taken near the same spot was inscribed on the reverse: *Regt tegenover het kasteel te Antige* (sale at Amsterdam, F. Muller, 16-18 June, 1908; No. 157, reproduced in catalogue).

6. VIEW OF BACHARACH.
 View of the town from a road just outside the walls; a pedestrian in the foreground, and an old woman with a basket on her back are half seen

approaching up a hill on the same road ; beyond are the walls and towers of the town, and hills with their vineyards on the banks of the Rhine.

[22·6 x 24] Pen and sepia, with washes of sepia, Indian ink, and slight body colour.

Collection : Woodburn.

Purchased, 1854.6.28.115.

Reproduction : Plate XXXVII.

Another drawing by Doomer taken from nearly the same spot, but showing somewhat more of the town on either side (with the castle l.), was in the Heseltine collection (sale at Amsterdam, 27-28 May, 1913, No. 88 ; reproduced in the catalogue). In addition to the same two figures as in the present version it shows the artist sketching in the foreground.

7. WINDMILL NEAR NANTES, ON THE ROAD TO VILAINE.

In the centre of the drawing an old windmill, on the side of a road which crosses the foreground ; a man driving a donkey on the road ; beyond the mill a line of trees, and in the background hills which rise to their highest point towards the right.

The artist's inscription, apparently cut from another part of the same sheet, is mounted beneath the drawing ; it reads : *op de wegh van Viloinije buyte Nantes. Doomer f. A° 1645.*

[20·8 x 23·5] Black chalk, pen and sepia, and washes of water-colour and body colour in low tones.

Collections : D. Muilman (Amsterdam, 1773, Book O. No. 1107), Cracherode. Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-264.

Reproduction : Plate XXXVII.

The only suggestion which I can make for *Viloinje* is Vilaine. This then would probably mean on the road leading to the centre of what is now the department *Ille et Vilaine* (across which flows the River Vilaine), i.e., the road N. from Nantes *via* Nozay to Rennes.

8. VIEW NEAR A GATEWAY OF THE WALL OF NANTES.

Cottages on the l. with five figures seated and standing ; in the centre a road leads by the cottages through a gateway which is flanked by a wall l. and a gatehouse r. ; in the foreground a man driving a pack-ass, followed by two dogs ; to the r. of the road a hog resting, and through the gateway along the road trees, a house and two figures. Three lines across the drawing and near the upper margin show that the paper had been ruled as an account book.

[23·9 x 41·8] Pen and sepia and washes of sepia, Indian ink, and water-colour. Watermark : bunch of grapes (diamond in form).

Collection : Vicomte de Castelruiz.

Purchased, 1846.5.9.207.

Reproduction : Plate XXXVIII.

Inscribed on the reverse, probably by the artist, *Aan het ent van de foes te Nantes na de Hermitage toe.*

This may be translated, 'At the end of the foss at Nantes in the direction of the Hermitage.' There are still a Quai and Rue de la Fosse at Nantes, and also a Rue de l'Hermitage, which indicates the position of the old Hermitage, near the church of St. Anne. The Rue de la Fosse (or *Foes* as it was spelt) was the part of Nantes where Dutch and German merchants lived (see Oud-Holland, XVII. 202).

9. THE CHATEAU OF RICHELIEU.

Showing the main entrance and principal block of the château of the Duc de Richelieu ; on the road in the foreground are the figures of a gentleman and lady, a man carrying three birds on a frame, and a dog.

[24 x 41·1] Pen and sepia and washes of sepia and Indian ink.

Collections : Tonneman (Amsterdam, 1754, p. 28), A. v. Broyel (Amsterdam 1759, Book E. 284), J. D. Nijman (Amsterdam 1798, p. 89).

Purchased, 1860.4.14.18.

Reproduction : Plate XXXVIII.

Inscribed on the back in a hand probably of the late eighteenth century : *het huis van de Cardinal Risselieu*. For a similar view of the château, see Perelle, *Vues des Belles Maisons de France*, published by N. Langlois. (Impression 1873.8.9.1302, in the Print Room copy of the series.) The château, built by Cardinal Richelieu in his native town or village, is now in ruins. Doomer's sketch must have been made within a few years of Richelieu's death in 1642.

10. A FERRY-BOAT.

M. 684.

A large ferry-boat containing a closed cart with pair of horses, a donkey, sheep, a man in a wide-brimmed hat, and the boatman, who is engaged in pushing the boat from land; another man is seen in the trees l. which skirt the low banks of the river.

[29.4 x 36.7] Black chalk and washes of Indian ink, and brown and yellow water-colour.

Collections: H. v. Eyl Sluyter (Amsterdam, 1814, Book D. No. 41), Woodburn, Sir J. C. Robinson, Malcolm.

Purchased, 1895.9.15.1146.

Reproduction : Plate XXXVIII.

There is no inscription to indicate locality, but I should think it is more likely to be a scene on the Loire near Nantes than in Holland, or in the Rhine country. In breadth of style it might be compared with a drawing in Amsterdam, described as a *Cottage outside Nantes*, reproduced in E. W. Moes' *Original Drawings of the Dutch and Flemish Schools in the Print Room at Amsterdam*, 1904, No. 27.

DOU, Gerard (b. 1613, d. 1675). Painter ; son of the Leyden glass-painter Douwe Jansz ; pupil successively of his father, of the engraver Bartolomeus Dolendo (from 1622), of the glass-painter Peter Couwenhorn (from 1628), and of Rembrandt (from 1628 to 1631); initiated the tradition of small and minutely finished subjects, which was carried on by his followers at Leyden well into the eighteenth century.

1. PORTRAIT STUDY OF AN OLD WOMAN.

E. 1892 (suppl. to 1891), No. 106—E. 1895, No. 421.

Old woman, nearly full face, half-length, in close-fitting linen cap, ruff, and coat edged with fur, her hands in muff. Signed in upper l, *G. Dou* (the *G* and *D* in monogram).

[16.8 x 13] Black and red chalk.

Purchased, 1891.5.11.30.

Reproduction : Plate XXXIX.

Belongs to Dou's earlier period when he was still under the immediate influence of Rembrandt. His manner of using the black and red chalks in this example is similar to that used by Rembrandt in several early portraits and studies about 1630-40.

2. PORTRAIT STUDY OF A WOMAN SEATED.

E. 1914, No. 30.

Woman seated turned slightly to the l., but looking front, half-length, with her hands clasped on her lap; she wears a necklace, large falling collar, and an apron is turned back from her waist. *G. Douw* is written in ink by a later hand lower l.

[13.5 x 10] Black chalk.

Collections: J. de Vos (sale catalogue, Amsterdam, Oct. 1833, p. 71, No. 2), Heseltine.

Presented by Henry Van den Bergh, Esq., through the National Art-Collections Fund, 1912.12.14.15.

Reproductions: Plate XXXIX.; Report of National Art-Collections Fund for 1912.

3. A LADY SEATED AT A SPINET.

M. 686.

Rather more than half-length, turned to the r., looking round to front, holding a book of music in her l. hand resting on the spinet. Signed in upper r.: *G. D.* (monogram) 1660.

[16·4 x 14] Black and red chalk.
Collection: Malcolm.

Purchased, 1895.9.15.1148.

Reproductions: Plate XXXIX.; *Ploos van Amstel* (engraved facsimile); J. J. de Clauisin (etching).

The drawing is much tighter and more delicate than in the preceding examples. By this period Dou has entirely given up the more vigorous handling of the chalks inspired by Rembrandt for the style of a miniaturist.

ECKHOUT, Gerbrand van den (b. 1621, d. 1674). Painter and etcher: son of a goldsmith; pupil of Rembrandt (1635-40), and one of the master's closest imitators in portrait and historical paintings; also produced designs for ornament, which were published by Clement de Jonghe* and Cornelis Danckerts; and etched a few plates.

For other drawings attributed to Eeckhout, see Rembrandt (doubtful), Nos. 120-122, and the Anonymous Section, I., Nos. 144-147, 152-154, 157, S. van Hoogstraten, 3, and P. de Koninck, 10.

1. THE ANGEL APPEARING TO GIDEON.

The angel stands in the centre turned to the r., addressing Gideon, who is represented on one knee moving a wheat sheaf, and looking up at the angel; farm-buildings on the r.; trees l.; larger buildings sketched in the background. Signed, *G. Eeckhout (?)* lower l.

[24·2 x 33·6] Black and red chalk and light washes of sepia and water-colour.

5236-121.

Reproduction: Plate XL.

2. PASTORAL SUBJECT.

M. 688—E. 1895, N. 388.

On the r. two women conversing, one standing, and the other seated on a long wooden bench by a hut beneath a large tree; on the l. three children playing with a dog, and behind them two young shepherds conversing; in the background a herdsman driving cattle.

[19 x 26·5] Pen and sepia, red chalk, sepia and Indian ink wash.

Collections: J. C. Robinson, Malcolm.

Purchased, 1895.9.15.1150.

Reproduction: Plate XL.

A drawing in the same manner is that of *Bathsheba before David* in the Albertina (Sch. & Med. 783). The woman seated on the bench is from the same model as the Bathsheba.

3. A BULL BEING LED OUT OF THE GATES OF A TOWN.

M. 689.*

In the foreground a boy leading a bull towards the l. by a rope tied to a horn, another boy at its tail, and a third behind its head urging it forward; eight figures standing near a tree by the gate, through which is seen the beginning of a street. Signed in upper l., *G: v: d: Eeckhout, f.*

* On the title of one series his name is given in the French form Gerbrand de Chesne.

[19·2 x 18·4] Pen and sepia and washes of sepia and Indian ink.
 Collection : Malcolm.
 Purchased, 1895.9.15.1151.
 Reproduction : Plate XLI.

4. VIEW OF A TOWN ON A CANAL. E. 1895, N. 392.
 A canal, on which are three sailing-barges moored together; behind them a drawbridge, and in the distance beyond a church spire; cottage and trees on either bank of the canal. Signed lower l. in darker ink than the drawing : *G v Eeckhout. fe* :

[14·5 x 19·8] Pen and light sepia.
 Collection : W. H. Barnard.
 Purchased, 1893.6.12.7.
 Reproduction : Plate XLII.

5. LANDSCAPE: A ROAD WINDING AMONG WOODED HILLS. E. 1895, N. 390.
 A country road descending from the foreground r. to a valley between hills on the edge of a plain seen to the l.; the road, after joining another in the valley, is seen mounting the opposite hill flanked with trees; in the foreground l. a cottage, and on higher ground near the centre foreground, a peasant man and woman. Signed in lower r., *G. v. Eeckhout. f. 1661.*

[19·3 x 31·1] Pen and sepia and water-colours.
 Purchased, 1847.7.28.108.
 Reproduction : Plate XLII.

6. A VILLAGE ON THE BEND OF A BROAD RIVER (NEAR ARNHEM, ON NEDER RYN?).
 A village r. amid trees on the bend of a river (of which only one bank is seen), with several boats moored near the shore; in the foreground l., on the further side of the bend, cliffs and grass-covered downs. Signed in lower r., *G. v. Eeckhout. f.*

[15 x 23] Pen and sepia and water-colours.
 Collection : Beckford.
 Purchased, 1848.11.25.1.
 Reproduction : Plate XLII.

Inscribed on the back in a seventeenth or early eighteenth century hand
De Santberg buyten Arnhem. On a recent large scale survey I find a
Zandenburg to the N. of the Neder Ryn, about eight miles W. of Arnhem,
 and two miles N.E. of Wageningen. If this is the same as the old *Santberg*,
 the view probably shows the bend of the Neder Ryn at Renkum.

7. DESIGN FOR A FRONTISPICE TO NYLANDT'S HERBAL.

Four botanists examining specimens; an old man with long beard and skull-cap seated l. over a large book on the table; another bearded man in broad-brimmed hat behind; a younger student leaning over the table, and another outside one of the windows of the open galleries offering further specimens; through the windows are seen a house and walled garden; in the foreground, in front of the table, a gardener bringing to the botanists a basket of specimens; on the floor l. various books, one open showing botanical illustrations. Signed in lower r., *G. v. Eeckhout. fe.*

[9·2 x 12·8] Pen and sepia and sepia wash.
 Collections : Ploos van Amstel, B. de Bosch, Brondgeest.
 Purchased, 1856.7.12.18.
 Engraved facsimile : Ploos van Amstel.

The original design for the frontispiece to Pieter Nylandt, *De Nederlandse Herbarius*, Amsterdam, 1670. The engraving (unsigned) is in reverse and printed on the title-page.

8. ALLEGORICAL DESIGN ON THE TRIPLE ALLIANCE OF ENGLAND, HOLLAND, AND SWEDEN AGAINST FRANCE, 1668.

Within a cartouche decorated with fruit and flowers and three coats-of-arms, a design showing Charles II. of England, Charles XI. of Sweden, and Jan de

Wit holding hands, with an angel appearing from above and extending to them a branch of myrtle; in the background the sea-shore and ships-of-war at anchor; in a compartment below, REDIIT CONCORDIA FRATRVM, and the signature *G: v. Eeckhout fecit. 1668.*

[29 x 22.7] Pen and sepia, and sepia wash.

Collection: Sheepshanks.

Purchased, 1836.8.11.240.

Reproduction: Plate XLI.

FABRITIUS, Karel (b. 1614,* d. 1654). Painter: pupil of Rembrandt, probably before 1640†; settled soon after 1642 at Delft, where Jan Vermeer is generally supposed to have been his pupil.

For a drawing attributed to Fabritius, see Anonymous Section, I., No. 144.

FLINCK, Govaert (b. 1615; d. 1660). Painter: born at Cleves; fellow-pupil of J. A. Backer, under Lambert Jacobsz at Leeuwarden; later (from about 1634 ?) pupil of Rembrandt at Amsterdam, lodging in the house of Hendrik Ulenburgh, where Rembrandt had his studio about 1632-35; signed and dated pictures from 1636; at first painted in Rembrandt's manner, but later entirely gave up his master's chiaroscuro style; became a most successful painter of portrait and historical and mythological compositions.

1. STUDY OF THE NUDE: A WOMAN SEATED.

E. 1891, No. 124—E. 1895, No. 395.

A woman seated on drapery on a mound, a tree trunk being indicated to the l.; she leans slightly forward on her arms, her body turned towards the r., her face looking front. Signed, lower r.: *G. Flinck f. 1637 (?)*.

[32.2 x 28.2] Black and white chalk on bluish-grey paper.

Purchased, 1885.11.14.97.

Reproduction: Plate XLIII.

The date (which is very faint) is probably 1637, as described in Exhibition Guide of 1891. In the 1895 Guide, it was described as illegible.

There is a picture of *Susanna in the Bath* attributed to Flinck, in the Berlin Museum (813 B, with reproduction in the Catalogue of 1911) for which it might have been a study. But there is no close correspondence in the pose of the figure.

2. STUDY OF A YOUNG MAN STANDING (STUDY FOR A ST. JOHN THE EVANGELIST?).

Academy study of a young man, standing full length, his long hair hanging loose about his shoulders, wearing a long loosely-fitting robe tied round the waist; his l. arm raised, his r. hand over a fold of his mantle at his side. Signed in lower r.: *G. Flinck f.*

* See F. Schmidt-Degener, Oud-Holland, XXX. (1912), 189, who has read the signature on the Rotterdam painting (which he regards as a portrait of the artist), *C. Fabritius Act Ao. 31, 1645*. For Fabritius's work, see C. H. de Groot, *Jan Vermeer und Karel Fabritius*, 1907, and Supplement (1914?).

† S. van Hoogstraten, in his *Inleyding tot de hooge schoole der Schilderkonst*, Rotterdam, 1678, speaks of a Fabritius as his fellow-pupil under Rembrandt (which could not have been before 1640). In view of the date on the Rotterdam picture, and the fact that Karel Fabritius dates pictures showing fully matured powers, from 1640, it seems more natural to regard the Fabritius alluded to as Barent (unless Karel was still assisting Rembrandt in his studio).

[36×21.7] Black and white chalk on bluish-grey paper.
Purchased, 1895.4.8.1.

The costume and attitude suggest that it might be a study for an apostle, possibly a St. John the Evangelist.

3. STUDY OF A MAN SEATED, PLAYING THE LUTE. M. 699—E. 1895, No. 396.
His face turned three-quarters l.; his l. arm resting on a table.
In lower l.: *G. Flinck f.* (? original signature, enforced by a later hand).
[32×21.2] Black and white chalk on bluish-grey paper.
Collections: Leembruggen, Malcolm.
Purchased, 1895.9.15.1161.
Reproduction: Plate XLIII.

In a similar manner to drawings by Ter Borch.

4. LANDSCAPE WITH A LARGE TREE. E. 1914, No. 27.
In the centre a large tree, partially dead, and with scanty foliage; to the l. a thatched hut; a woman seated on the ground in front of the tree; to the r. of the tree a man standing by a fence; three other figures in the background r., and in the distance an open landscape with a broad river, and a line of hills on the horizon. Signed below: *G. flinck. f. 1642.*
[19.1×19.5] Pen and sepia and washes of sepia and water-colour.
Collections: Blokhuyzen, Heseltine.
Presented by Otto Beit, Esq., 1912.12.14.13.
Reproduction: Plate XLIV.

Most important as a signed example of a landscape by Flinck.

5. VIEW OF A TOWN ON A CANAL.
Large open canal in the foreground, with a smaller canal crossed by a bridge —half open—joining it at right angles. Dwelling houses l., wharves and warehouses r.
[158×255] Pen and sepia, washed with sepia, red-brown and Indian ink.
Traces of black chalk drawing beneath.
Collection: Woodburn.
Purchased, 1860.6.16.131.
Reproduction: Plate XLIV.

Until recently placed with the anonymous school of Rembrandt. Comparison with the preceding drawing has suggested the attribution. Dr. C. Hofstede de Groot has referred me to another drawing by the same hand in the Boymans Museum, Rotterdam.

FURNERIUS, Abraham (b. about 1621). Landscape draughtsman: probably a pupil of Rembrandt some time between 1640 and 1645.
For drawings attributed to Furnerius, or comparable in style, see Anonymous Section, I., 157, 164, and 167.

GELDER, Arent de (b. 1645; d. 1727). Painter: born at Dordrecht; pupil of S. van Hoogstraten in his native town, and later, probably after Hoogstraten's departure for England (about 1662), of Rembrandt at Amsterdam; worked at Dordrecht, where he died 1727.

1. THE ADORATION OF THE SHEPHERDS. E. 1914, No. 32.
In the centre foreground the child on a wooden cradle carved in scroll work design: Mary (l.) and Joseph (r.) kneel adoring the child; further r. two shepherds kneeling; two other shepherds standing further back l.;

above l. are four angels in clouds; behind the foreground figures a ruined wall, beyond which r. is indicated a landscape with building. Signed on the ruined wall in the centre: *Aern^d de Gelder, 1680.*

[35·8 x 26·4] Pen and sepia, and washes of sepia, and light red. A different strip of paper 2·7 cm. wide along the upper margin; the drawing of the cloud has been continued into this, possibly by another hand.

Collections: Joseph van Haacken, Roscoe, Esdaile (1818), Heseltine.

Presented by Otto Beit, Esq., 1912.12.14.14.

Reproduction: Plate XLV.

The drawing and its signature are doubted by Dr. Hofstede de Groot. As no other signed drawing by De Gelder is known, I think it is dangerous to be dogmatic, and prefer to leave it under its old attribution. In style it certainly does not resemble the drawings illustrating the *History of Joseph* in the Louvre (etched as Rembrandt by Count Caylus), which Dr. de Groot regards as the work of De Gelder. There is no mention of the drawing in the most recent work on Arent de Gelder (*Quellenstudien zur Holländischen Kunstgeschichte herausgegeben unter der Leitung von Dr. C. Hofstede de Groot*, IV. *Arent de Gelder, sein Leben und seine Kunst*, von Dr. Karl Lilienfeld, The Hague, 1914).

HOOGSTRATEN, Samuel van (b. 1627; d. 1678). Painter: son and pupil of Dirk van Hoogstraten, of Dordrecht; at some time after his father's death in 1640, pupil of Rembrandt at Amsterdam; in 1648 again at Dordrecht; 1651 at Vienna, working for the Emperor; about 1652 visited Rome, and after a further stay at Vienna returned 1654 to Dordrecht; went to London 1662, and was still there at the time of the Fire in 1666, but probably returned to Dordrecht in the same year; 1668 at the Hague; 1671 again at Dordrecht as Keeper of the Mint. He was the author of "Inleyding tot de Hooghe Schoole der Schilderkonst," Rotterdam 1671, now chiefly of value for references to contemporary painters. Some of the etched plates in this work are signed S. v. H., but it is doubtful whether anything but the design can be attributed to Hoogstraten. Certainly the etched portrait of Margaretha Godewyk,* which appears at p. 203 in Matthys Balen's *Beschryvinge der Stad Dordrecht*, 1677, is far more likely to be etched after Godewyk, by Romeyn de Hooghe, who is the author of the portrait of Matthys Balen, after S. van Hoogstraten, which is prefixed to the same book. Other plates in the latter book have also been attributed to Hoogstraten on little foundation (see Wurzbach, *Niederländisches Künstler-lexikon*).

1. ELIJAH AND THE PROPHETS OF BAAL ON MOUNT CARMEL.

M. 710—E. 1895, No. 394.

In the foreground kneels Elijah praying; and behind him to the r. an altar on which the fire is already burning; to the l. of Elijah stands Ahab with anger expressed on his countenance, and in an attitude of expostulation; immediately behind Elijah a group of three old men, and another group of three men to the l. of the King; behind the altar two garlanded priests, a bullock, and indication of a concourse of people in the background. Signed in lower r. *S v. Hoogstraten fecit 1646.*

* Reproduced by Rovinski, *Élèves de Rembrandt*, Atlas 414, as a specimen of Hoogstraten's etching.

[$17\cdot5 \times 30\cdot8$] Red chalk, pen and sepia, with washes of sepia and Indian ink; touched with white.

Collections: Verstolk, Leembruggen, Malcolm.

Purchased, 1895.9.15.1175.

Reproduction: Plate XLVI.

Entitled in the Malcolm Catalogue and Exhibition Guide (1895) 'Balaam blessing the Israelites in the presence of Balak and the Princes of Moab.'

2. THE MEETING OF JACOB AND ESAU.

E. 1895, No. 389.

In the foreground Jacob stands on the l. grasping Esau's hand, and with his l. arm on his brother's shoulder; behind, on somewhat lower ground, their followers, with camels and cattle; in the background a mountainous landscape with a river.

[$16 \times 32\cdot2$; arched above, the upright measurement being taken from the lower part of arch.] Pen and sepia, and washes of sepia and Indian ink; with slight touches of black and red chalk.

Collection: Goll van Franckenstein, Hawkins.

Purchased, 1861.8.10.15.

Reproduction: Plate XLVI.

This drawing was attributed to Eeckhout in the Exhibition of 1895, but comparison with signed drawings by Hoogstraten, e.g., our No. 1, *The Baptism of Christ*, in the Albertina (Sch. & Med. 765), the *Circumcision and Descent from the Cross*, at Dresden (Woermann, IX. 14), renders the present attribution more probable. The manner of drawing the face and hands in the principal figures is particularly characteristic.

3. UNKNOWN SUBJECT.

A woman kneels in the foreground kissing the foot of an old bearded man, who, with a younger man (his son) and a child, are in attitudes expressive of welcome; the younger man, holding his little child between his knees, kneels at the top of a low flight of steps; in the background r. a bed.

[$20\cdot7 \times 16\cdot9$; formerly arched, but made up into a rectangle; the dimensions give complete height.] Pen and sepia, and washes of sepia, Indian ink, and blue; also touches of white, and of black and red chalk.

Presented by Mrs. Robert Low, 1910.2.18.3.

Reproduction: Plate XLV.

The costume of the old man, a tunic to the knees, and a toga-like cloak, suggests that the draughtsman was illustrating some story of Roman history or legend, perhaps some incident from Ovid. Apart from the costume of the old man, and the more intimate setting of a room in place of the temple, one might have been tempted to suggest the subject of 'Hannah and Elkanah presenting Samuel to Eli.'

Like the preceding number this drawing has also been known under the name of Eeckhout, but the attribution to Hoogstraten seems on the whole more probable.

KONINCK, Jacob (b. about 1616; d. after 1708). Painter and etcher: son of an Amsterdam jeweller, Aert de Koninck; worked at Amsterdam; also at Rotterdam, where he is known to have been living in 1639-40, and at the Hague (1648-51); again at Amsterdam, 1659; after 1680 made several visits to Denmark and Norway; in 1699 was court painter to the King of Denmark.

1. VIEW OF RANSDORP IN WATERLAND.

[$9\cdot4 \times 18\cdot7$] Pen and sepia.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-81.

Reproduction: Plate XLVII.

This drawing is the original of the etching by Jacob Koninck, signed and dated 1663 (Hind, *Rembrandt's Etchings*, †329; B. 238). The etching reverses the subject. This and the following are among the very few fully authenticated drawings by Jacob Koninck known. The same place and tower occur in a drawing by A. van Borssum in the Museum collection (Borssum, No. 6). For the identification with Ransdorp, see also Dr. Jan Six, *Oud Holland*, XXVII., p. 95, and cf. Rademaker, *Kabinet van Nederlandsche Outheden*, i, pl. 29.

2. LANDSCAPE WITH A RIVER AND ANGLERS IN THE FOREGROUND.

E. 1914, No. 35.

View of a broad expanse of slightly undulating and wooded country, taken from the banks of a river which crosses the foreground. A village with a church spire seen amid trees beyond the river, two other gabled buildings further left, and a windmill on the horizon. A road leads down to the river on the left, where a ferry boat is landing; two anglers fishing in a boat on the right.

[22·7 x 37] Pen and sepia and sepia wash.

Collection: Heseltine.

Presented by Henry Van den Bergh, Esq., through the National Art Collections Fund, 1912.12.14.17.

Reproductions: Plate XLVII.; *Vasari Society*, IX. 20.

On the back of the drawing is written in a seventeenth or early eighteenth century hand in red chalk *J. Cooning, f 2. 10*, more probably the writing of a contemporary dealer than the artist himself, as a price is affixed (2 florins 10 stuivers).

KONINCK, Philips de (b. 1619; d. 1688). Painter: born at Amsterdam; pupil of his elder brother, Jacob Koninck, and probably also of Rembrandt; lived at Amsterdam, and for some time at Rotterdam (*e.g.* in 1640–41).

For other drawings attributed to P. de Koninck, see Rembrandt (doubtful), 123, and Anonymous Section I, 142, 161, 163, 171, 172.

1. THE MARRIAGE OF THE VIRGIN.

Joseph (l.) and Mary (r.), holding each other's right hand, stand face to face in profile; behind them the priest with long beard lays his hand on theirs.

[21 x 18·6] Pen and sepia and slight sepia wash, with touches of white.

Collection: Sloane.

5226–48.

Reproduction: Plate XLVIII.

Formerly attributed to Pieter Lastman. A thoroughly characteristic example of Philips de Koninck's figure drawing.

2. VIEW OF FLAT AND WOODED COUNTRY INTERSECTED BY CANALS. M. 724.

Two figures on a road in the foreground; a house and windmill reflected in the water l.; further windmills, houses, and towers seen above the trees in the distance.

[11·1 x 24·1] Pen and sepia, with sepia wash and touches of white, on Japanese paper.

Collections: Muller, Leembruggen, Malcolm.

Purchased, 1895.9.15.1192.

Reproduction: Plate XLVIII.

3. LANDSCAPE WITH A FARMHOUSE AMID TREES.

In the foreground a curving road with several figures; further back in the centre a farmhouse surrounded by trees. In the lower r. a false signature, *Re^e* (?).

[17·1 x 25] Pen and sepia, and sepia wash and water-colours, with touches of white.

Collections: T. Hudson, Payne Knight.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-108.

Reproduction: Plate XLIX.

4. LANDSCAPE: AN OPEN COUNTRY WITH A RIVER, AND A RANGE OF HILLS IN THE DISTANCE. E. 1895, No. 387.

In the foreground l. a road on the high bank of a river; on the further side of the river flat country dotted with cottages, villages, and trees, and in the distance a low range of hills.

[13·8 x 21] Sepia and water-colours, with touches of white, and body colour.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-83.

Reproduction: Plate XLIX.

5. LANDSCAPE, WITH A POND, SMALL BOAT, AND A WINDMILL.

In the foreground a pond, or part of a canal, with a small boat near the bank; further back on the l. a windmill, and in the distance r. a hill.

[11·8 x 15·8] Pen and sepia, and washes of sepia, with touches of white, and body colour.

Collections: J. Richardson jun., Cracherode.

Bequeathed by the Rev. C. M. Cracherode, 1799.

Gg. 2-257.

6. SMALL LANDSCAPE WITH A WINDING RIVER IN FLAT COUNTRY, AND HILLS IN THE DISTANCE.

[10 x 18] Sepia and water-colours, with touches of white, and body colour; on Japanese paper.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-106.

7. A GROUP OF BUILDINGS, WITH A TOWER, AMID TREES, ON THE BANKS OF A CANAL.

[10·9 x 24·2] Pen and sepia and water-colours, with touches of white, and body colour.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-85.

Reproduction: Plate XLIX.

8. FLAT LANDSCAPE, WITH A BROAD RIVER AND A LARGE CHURCH IN THE DISTANCE.

A cottage on the r., and several peasants in the fields in the foreground; a broad river in the middle distance l.; towards the r. in the distance a large church with square tower, and several windmills; the sky clouded.

[11 x 31·7] Pen and sepia and sepia wash, over a slight sketch in black and red chalk; a few touches of white.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-92.

Reproduction: Plate L.

The name of Jan Ruisscher has been suggested as the author of this drawing, and there is certainly some kinship with his general treatment of flat open landscape. But there are not the same flowing curves in the treatment of line that one sees in Ruisscher's Dresden drawing and those attributed to him in the British Museum on that foundation, and the use of red chalk and body colour is far more in the manner of Philips de Koninck.

9. LANDSCAPE WITH STEEPLES, A RIVER, AND DISTANT COUNTRY.

E. 1891, No. 110.

Open fields crossed by a road in the foreground; on the further side of the fields a belt of trees with a steeple in the centre on the banks of a river;

beyond the river another large steeple, and other spires visible at various points on the horizon.

[12·6 x 29·7] Pen and sepia and sepia wash, over a slight sketch in pencil or black chalk; a few touches of red chalk.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-115.

Reproduction: Plate L.

The attribution to Philips de Koninck, under which name it was exhibited in 1891, is by no means certain.

10. OPEN LANDSCAPE CROSSED BY A HIGH-ROAD, AND WITH A WINDING BROOK IN THE FOREGROUND.

In l. foreground the steep edge of a hill; several figures on the fields on either side of the brook; a belt of trees in the middle distance r., and a ridge of hills on the horizon.

[19 x 31] Pen and sepia and water-colours, with slight use of body colour.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-182.

Reproduction: Plate L.

The drawing somewhat resembles Eeckhout in the combination of line and clear open washes of colour; but the treatment of the figures, as well as the line work in general, seems to me to be nearer Philips de Koninck, and as this is the old attribution I prefer to leave it under his name.

KONINCK, Salomon (b. 1609 ; d. 1656). Painter and etcher: worked at Amsterdam; pupil of D. Colijns, F. Venant, and C. Moeyaert; admitted to the Guild of Painters, 1630; came directly under the influence of Rembrandt, and many of his pictures have been attributed to the master, but there is no evidence of his having worked in Rembrandt's studio.

For a drawing attributed to Salomon Koninck, see Anonymous Section I, 142.

LIVENS (LIEVENS, LIEVENSZ), Jan (b. 1607 ; d. 1674). Painter, etcher, and designer of woodcuts; born at Leyden; pupil of Joris van Schooten at Leyden, and of Pieter Lastman at Amsterdam; worked with Rembrandt at Leyden; visited England about 1631; worked later at Antwerp (about 1634-1643), Amsterdam (after 1643), The Hague (1661), and at Leyden (1639-40, and 1672).

Houbraken speaks of Livens having painted portraits of King Charles I., Henrietta Maria, and the young Prince Charles, and many of the English nobility. It is strange that none of these English portraits are known, unless, as is possible, they pass under other names.

The one drawing in the Museum with the signature of Jan Andries Livens shows how nearly the style of his landscape approached that of his father (?) Jan Livens, and one suspects that the drawings of the younger Livens may often be attributed to the elder. Those under the name of Jan Livens, in the Museum collection, most nearly allied to J. A. Livens are Nos. 22-28, but in two cases (Nos. 23

and 24), the presence of figures drawn in a style entirely different to that of the latter as evidenced in his *Holy Family in a Landscape*, definitely supports the old attribution to the elder Livens.

For other drawings attributed to Livens, see Anonymous Section I, 160–162, 169, and P. de With, 2.

1. PORTRAIT OF JACOB MATHAM: HALF-LENGTH.

E. 1895, No. 408.

Half-length, seated, wearing falling white collar and mantle; turned three-quarters l., but looking front; his l. arm on the back of the chair on which he sits. Signed *I L* to the r. of his l. shoulder. *Jacob Matham Plaatsnyder* written in an old hand in the lower margin.

[30 × 23·5] Black chalk.

Collections: Ploos van Amstel, Verstolk, Hawkins.

Purchased, 1861.8.10.17.

Reproduction: Plate LI.

It seems probable from the form of this drawing, with its margin at the foot, that it was intended for engraving. But I find no reference to any engraved portrait of Jacob Matham after Livens.

Jacob Matham was a famous Haarlem engraver, pupil and step-son of Hendrik Goltzius; b. 1571, d. 1631.

2. PORTRAIT OF JACOB MATHAM: BUST.

Head turned slightly to l., but eyes looking front; in falling collar and mantle. Signed *I L* to r. of his l. shoulder.

[22·5 × 19] Black chalk.

Collection: Sheepshanks.

Purchased, 1836.8.11.346.

Another sketch of Matham in the same costume but different pose; no doubt done at the same time as the preceding.

3. PORTRAIT OF JAN DE HEEM.

M. 731.

Half-length, seated, turned three-quarters l., but looking front; r. hand on breast; in falling collar and mantle.

[26·5 × 20·2] Black chalk and touches of body colour. The main outlines have been indented with a stylus for transfer.

Collection: Malcolm.

Purchased, 1895.9.15.1199.

Reproduction: Plate LI.

Engraved in reverse by Paul Pontius. The engraving is signed, *Ioannes Lijvijus pinxit*, but I cannot refer to any picture, and in any case the drawing formed the immediate original. *Pinxit* was often loosely used, and need not imply a painting.

Jan Davidsz de Heem, painter of still-life; b. about 1606, d. 1683–4; worked at Leyden, Utrecht, and Antwerp.

4. PORTRAIT OF DANIEL SEGHERS.

Half-length; standing, nearly in profile l., holding a paper in his r. hand; wearing a cloak with upturned collar; indication of foliage behind his back r., and of trees in background l.

[23·9 × 20·2] Black chalk.

Bequeathed by Richard Payne Knight, Esq., 1824.

Gg. 2-233.

Reproduction: Plate LII.

There is an engraving of the subject in reverse by Paul Pontius, which is inscribed as after a picture by Livens (*Ioannes Lijvijus pinxit*). But no picture seems to be known, and it seems to me possible that the drawing was Pontius's original, loosely described in the lettering as a painting. If, on the other hand, a picture was done, the drawing was undoubtedly the

study for it. The drawing gives practically all the essential details necessary for the engraver.

There is also a good anonymous copy of Pontius's engraving in reverse, of the same size as the original. Also another smaller engraved copy (in reverse to Pontius) published by Jan Meyssens.

Daniel Seghers, famous Antwerp flower-painter, b. 1590, d. 1661.

5. PORTRAIT OF A MAN, UNKNOWN.

Half-length, seated, turned and looking three-quarters r.; with falling white collar, slashed sleeves, and mantle; with broad-brimmed hat on his knees, and holding a stick.

[22·7 x 17] Black chalk.

Collection: Sheepshanks.

Purchased, 1836.8.11.345.

Reproduction: Plate LII.

The portrait resembles that of Jeronimo de Bran, engraved by Vorsterman after Livens (Wibiral, *L'Iconographie de Van Dyck*, 190), but the identification is not convincing.

6. PORTRAIT OF CONSTANTYN HUYGENS.

E. 1895, N. 404.

Half-length, three-quarters l., but looking front; wearing skull-cap, falling lace collar, and cloak; holding in his hand a paper, on which is inscribed *vive le Roy de Roys*. Signed to r. of his l. shoulder, *I L.*

[23·8 x 17·4] Black chalk.

Collection: Sheepshanks.

Purchased, 1836.8.11.342.

Reproduction: Plate LII.

Engraved in reverse by Lucas Vorsterman. The Vorsterman engraving is inscribed *Ioannes Livius delin*, so that the present drawing (and not a picture) may be definitely regarded as the original used.

Constantyn Huygens, man of letters, and private secretary to three successive Princes of Orange, Frederick Henry, William II, and William III (later King of England), is perhaps best known to amateurs of art through his correspondence with Rembrandt on the subject of the series of Passion pictures commissioned by Prince Frederick Henry, and now at Munich. A peculiar interest also attaches to a fragmentary autobiography written between 1629 and 1631, in which he records his opinion of Rembrandt and Livens.* He praises both as young men of extraordinary gifts and promise, and, giving his impression of their respective merits, Rembrandt, he said, excelled in judgment and liveliness of feeling, Livens in a certain audacity of conception and grandeur in the choice of forms; Rembrandt contrives to concentrate into work of a small scale more effect than others can attain in the largest; Livens breathes nothing but grandeur and magnificence, and likes to make his forms transcend those of nature.

7. PORTRAIT OF ADMIRAL MAERTEN TROMP.

Head slightly turned r., with eyes looking front: indication of falling collar. Signed, *I L* in upper r.

[23·4 x 18] Black chalk.

Collections: Ploos van Amstel, F. Baring, Sheepshanks.

Purchased, 1836.8.11.344.

Reproduction: Plate LIII.

A study of the head of Maerten Tromp in just the same pose as the three-quarter length picture by Livens in the Ryksmuseum, Amsterdam (engraved by Cornelis van Dalen). It was no doubt done as a study for the picture. The present drawing was etched in reverse by J. de Frey, Amsterdam, 1801. In the margin of an impression in the British Museum is written in an old hand 'the drawing in the collection of Sir F. Baring, now in the British Museum.'

Admiral Maerten Harpertsz Tromp; b. 1597, d. 1653.

* See C. H. de Groot, *Urkunden über Rembrandt*, No. 18.

8. PORTRAIT OF JAN DE WITT.

M. 728.

Ov. Head of a man with long hair and skull cap, looking front, but turned three-quarters l.

[$15\cdot5 \times 14$] Black chalk. Another very slight sketch of a face (probably of the same person). Watermark: fleur-de-lys on shield surmounted by a crown (upper part alone visible) similar to Wibiral, Pl. III, fig. 7.

Collection: Malcolm.

Purchased, 1895.7.15.1196.

Reproduction: Plate LIII.

The resemblance to the generally accepted portraits of Jan de Witt, the Grand Pensionary (b. 1625, d. 1672) is not convincing. The nose does not seem so arched as in most of these, and there is an exaggerated prominence of (spectator's) r. side of the upper lip.

Another contemporary, Jan de Witt (b. 1618, d. 1676) was burgomaster of Dordrecht. In some respects the drawing seems to resemble his portrait by N. Maes more than the Grand Pensionary, but the long curly hair of the drawing does not favour this alternative identification.

9. PORTRAIT OF PETRUS SCRIVERIUS.

Half length, turned three-quarters r., wearing broad-brimmed hat, falling collar, and mantle, his r. hand held in front of his body. Indication of a pillar and church window in the background l., and a curtain r. Signed, *I L 1637* (or 1631?) in lower l.

[$22\cdot6 \times 20\cdot7$] Brownish yellow and black chalks.

Collection: Sheepshanks.

Purchased, 1836.8.11.339.

Reproduction: Plate LIII.

Similar in pose and in reverse to an engraving by Cornelis Visscher after P. Soutman (painted 1649). The date is rather difficult to read, and it is even possible that it might be 1651, which would bring it nearer in period to the Soutman painting.

10. PORTRAIT OF A YOUNG MAN UNKNOWN.

E. 1895, No. 405.

Standing, rather more than half-length, and turned three-quarters r., wearing falling collar and cloak.

[$27\cdot4 \times 19\cdot4$] Black chalk.

Purchased, 1862.10.11.197.

11. STUDY OF A MAN'S HEAD.

Head and bust of a man with thin moustache and beard and close-cut hair; turned nearly in profile l., eyes looking down. Signed, *I L* over the r. shoulder.

[$17 \times 13\cdot5$] Black and red chalks.

Collection: Sheepshanks.

Purchased, 1836.8.11.341.

Reproduction: Plate LIV.

12. STUDY FOR THE ETCHING OF ST. FRANCIS.

[19×14] Red chalk.

Collection: Sheepshanks.

Purchased, 1836.8.11.347.

Reproduction: Plate LIV.

In reverse to the etching, and the figure seated on a chair, not represented in the cave or rocky background seen in the print. The drawing is no doubt done directly from a studio model, and worked up on the copper into its proper setting for a St. Francis. Livens is very near to Rembrandt in the style of this drawing, and the fact that the model is one who frequently recurs in Rembrandt's early work * points to their close relationship as artists in Leyden in the years preceding 1632.

* Etchings: Hind, 4, 26, 27, 28, 47, 48, 49, 92. Drawings: H. de G., 624, 997, 1322, and Lippmann I, 10. Pictures: Bode, 2, 3, 34, 35, 36, 39, 41, 565.

18. NUDE STUDY OF AN OLD BEARDED MODEL.

Seated on a low stool, turned three-quarters l.; naked except for a loin cloth; the complete figure except for ankles and feet.

[17·7 x 15·8] Pen and sepia washes of sepia and Indian ink, and touches of body colour and black.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-158.

Reproduction: Plate LIV.

Probably from the same model used in the preceding subject.

14. SHEET OF MISCELLANEOUS STUDIES.

E. 1891, No. 115.

The lower part of the sheet contains (a) half-length figure of an old man looking front, but pointing to the l.; (b) profile of an old man with spectacles. Above these figures are (c) a study of a bearded saint kneeling; (d) two men, one seen in full-length, the other indicated half-length behind the former. Near the upper margin are slight sketches of subjects with numerous figures, one of which shows a man with a hockey stick or golf club, and men on the ice, and the other figures in front of a tent. Along the l. border four studies of foliage.

[44 x 28·4] Pen and sepia.

Purchased, 1886.7.6.5.

Reproduction: Plate LVII.

15. LANDSCAPE WITH HOUSES AMID TREES IN THE FOREGROUND, AND A TOWN IN THE DISTANCE.

[28·5 x 35] Pen and sepia and washes of sepia and Indian ink.

Collection: William Mayor.

Purchased, 1876.12.9.628.

Reproduction: Plate LV.

Possibly a view outside Leyden.

16. LANDSCAPE WITH A SHEPHERD SEATED, PLAYING A FLAGEOLET.

The shepherd seated on the ground, turned to the l., his dog in front; to the l. the end of a cottage and chickens; further back, flock of sheep, and in the background l. a church amid trees.

[19·4 x 29·5] Pen and sepia and sepia wash.

Collections: Earl of Warwick, Salting.

Bequeathed by George Salting, Esq., 1910.2.12.156.

Reproduction: Plate LV.

17. BOAT-HOUSES AND A CHURCH ON THE BANKS OF A CANAL.

The canal runs across the front of the drawing; boat-houses amid trees; church tower seen above the boat-houses r.

[11·2 x 17·8] Pen and sepia, on Japanese paper.

Collector's mark: M L within oval, resembling Fagan 372 (described as Paris, Louvre).

Bequeathed by George Salting, Esq., 1910.2.12.155.

Reproduction: Plate LVI.

18. A COUNTRY LANE WITH A WOODEN BRIDGE OVER A BROOK.

A woody lane runs along the banks of a stream, straight towards the background of the subject; a single female figure on the road; the plank bridge in the foreground leads to a gate on the r.; a small boat further back on the stream.

[11·5 x 17·5] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-157.

19. PART OF A CASTLE, WITH OUT-HOUSES.

A castellated building with two round towers, one with a low spire ; in front trees, hedges, an open road, and a cottage and barn.

[11·6 x 18] Pen and sepia and sepia wash.

Collection : Sheepshanks.

Purchased, 1836.8.11.388.

20. A NARROW LANE WITH TWO FARM-SHEDS.

[10·3 x 11] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-156.

21. COTTAGES OR FARM-BUILDINGS AMID TREES ON THE EDGE OF A STREAM.

The stream crosses the foreground ; two low thatched cottages, the fence of the cottage on the right reaching to the water's edge.

[11 x 17·6] Pen and sepia and sepia wash.

Bequeathed by Richard Payne Knight, Esq., 1824.
Oo. 10-155.

22. OPEN SPACE IN A FOREST, WITH DEER RESTING.

Open space along the foreground, with a pond on the l., near which deer are resting ; more deer under the trees, r. ; behind the first line of trees a path leads through the wood across the subject.

[22·9 x 37·9] Pen and sepia and sepia wash, on Japanese paper.

Collection : Woodburn.

Purchased, 1860.6.16.58.

23. A FOREST SCENE, WITH PALINGS AND COTTAGES.

E. 1895, No. 400.

On the l. cottages, behind railings, and surrounded by tall trees ; in foreground, l., two men, one seated on the ground listening to the other, who stands with his back against a tree playing the flageolet.

[22·2 x 37] Pen and sepia and sepia wash, on Japanese paper.

Collection : Verstolk.

Purchased, 1847.3.26.13.

Reproduction : Plate LVI.

24. A SHEPHERD RESTING BENEATH TREES NEAR FARM-BUILDINGS.

Another sketch of the same character, and probably taken near the same spot, as the preceding ; the shepherd seated towards the l. of the subject ; the farm-buildings behind fence on the r.

[23·3 x 37·7] Pen and sepia and sepia wash, on Japanese paper.

Collection : Woodburn.

Purchased, 1860.6.16.59.

25. FOREST SCENE, WITH A FENCE AND HUT INDICATED IN THE BACKGROUND.

[23·6 x 36·6] Pen and sepia and washes of sepia and Indian ink.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 10-140.

Probably drawn near the same spot as the two preceding numbers.

26. Two POLLARD WILLOWS IN FRONT OF A WOODY GLADE.

M. 729.

[23·2 x 37·4] Pen and sepia, on Japanese paper.

Collections : Lawrence (?), Robinson, Malcolm.

Purchased, 1895.9.15.1197.

27. A FOREST SCENE, WITH A LARGE TREE BY A POOL IN THE FOREGROUND.

M. 730—E. 1895, No. 399.

[26 x 41] Pen and sepia and sepia wash.

Watermark : as in No. 8, similar to Wibiral, Pl. III, fig. 7.

Collections : Leembruggen, Malcolm.

Purchased, 1895.9.15.1198.

28. THE TRUNK OF AN OLD TREE.

Large trunk, nearly dead, but showing a few leaves; a few seedlings at its foot, and large trees in the background.

[35 x 22·8] Pen and sepia and sepia wash, on Japanese paper.

Collection: Sheepshanks.

Purchased, 1836.8.11.340.

AFTER JAN LIVENS.

29. PORTRAIT OF FRANS DELEBOE SYLVIUS.

E. 1895, No. 402.

Three-quarter length, turned three-quarter r., wearing skull cap and long cloak; represented out of doors, with a cornice of architecture to l., and a house and tree in background r.

[42 x 31·8] Black chalk.

Purchased, 1854.6.28.88.

A good and early copy after the original drawing signed by Livens (*I L 1657*) in the Teyler Museum, Haarlem.

LIVENS (LIEVENS, LIEVENSZ), Jan Andries (b. 1644).

Painter: probably son of Jan Livens; born at Antwerp; after 1668 worked at Amsterdam; about 1680 said to have lived at Paris (Wurzbach).

1. THE HOLY FAMILY AND ST. JOHN IN A LANDSCAPE.

E. 1891, No. 116.

The Virgin with the Child on her knee seated at the base of a large tree in the centre; to the r. the infant St. John and the Lamb; Joseph seated on the ground, reading a book, on the l.; an ass behind an old tree trunk l.; wooded and mountainous landscape in the background. Signed lower r.: *I A Livens* (the *I*, *A*, and *L* forming a monogram).

[39 x 29·5] Pen and sepia and sepia wash.

Collection: Sheepshanks.

Purchased, 1836.8.11.343.

Reproduction: Plate LVII.

MAES (MAAS), Nicolaas (b. 1632; d. 1693). Painter: born at Dordrecht, and lived for the most part in his native town until 1673; studied under Rembrandt, no doubt for some period within the years 1646–53; married at Dordrecht, January 1654; visited Antwerp some time between 1660–65, coming into personal touch with Jordaens; in his later work his style was gradually transformed to the pattern of the Antwerp school; in 1673 settled in Amsterdam, and lived there till his death in 1693.

For other drawings attributed to Maes, see Rembrandt (doubtful) 117, and Anonymous Section I, 144–147.

1. SHEET WITH FIVE STUDIES OF WOMEN'S HEADS.

M. 734—E. 1895, No. 393 (a).

Obv. Two studies of the head and shoulders of an old woman wearing glasses at the end of her nose; one of another old woman, seen nearly in profile, r.; and two sketches below of a younger woman's head. Above the upper study of the old woman with glasses in the inscription: *det ies me(i)n aeltien/de goede vrou min moeders* ^{a/}, and at the side of the second study of the same: *det ies mein aeltien.* Pen and sepia and slight sepia wash.

Rev. Slight sketch in black chalk of part of the profile of a woman (black chalk); a fragment of a study of drapery (sepia wash). Each of the studies on this side has been cut, the paper having been cut in relation to the studies on the obverse.

[16 x 9·8]

Collections : Leembruggen (1866, No. 885), Malcolm.

Purchased, 1895.9.15.1202.

Reproduction (obv.) : Plate LVIII.

From the inscriptions, Aeltje appears to have been an old and favourite servant of the artist's mother. The end of the second line of the first inscription, which is cut off, might have continued *oude maagd*—i.e., 'This is my Aeltje; the good woman; my mother's old servant.' The same Aeltje may be represented in the picture of the *Old Woman Spinning* (at Amsterdam), and in a drawing of a *Woman spinning* in the Albertina (Sch. & Med. 613). A drawing of an *Old woman seated, with a shuttle* (Berlin), and another of an *Old woman seated, sewing* (Amsterdam) should also be compared. The head in profile, with a receding upper lip, is more like that of the *Old woman saying grace* in the picture at Amsterdam.

2. SCENE IN THE COURTYARD OF A HOUSE ; MILK-SELLER DELIVERING MILK.

M. 733—E. 1895, No. 893 (b).

An old woman on the steps before a door, r., holding a basin for the milk-seller, l., who is on one knee pouring milk into a small jug; behind and between the old woman and the milk-seller are two children speaking excitedly to the old woman; and view through an open gate, l., on to a street where several figures are seen.

[13·2 x 18·4] Pen and sepia, sepia and Indian ink wash.

Collections : Hoofdman, Leembruggen (1866, No. 884), Malcolm.

Purchased, 1895.9.15.1201.

Reproduction : Plate LVIII.

In a somewhat similar type, but distinctly weaker in drawing than the preceding example. There is another drawing, attributed to Maes, of a milk-seller at a house door, with separate studies of two children, and of the milk-seller pouring out the milk, at Dresden (reproduction : Woermann, *Handzeichnungen alter Meister in Dresden*, Mappe IX. Tafel 19). It is distinctly bolder and more flowing in its line-work, with characteristic drawing of the brows with a single line, and nearer in its style to the study for the *Christ blessing little Children* (Anonymous Section, No. 144, above). Even nearer to the style of *Christ blessing little Children* are two other drawings of milk-sellers, attributed to Maes, in the Fitzwilliam Museum, Cambridge. They are still broader in their treatment than the Dresden example, and show the rounded glove-like convention for the hand which is a marked feature of the *Christ blessing little Children*. They also show touches of red chalk, a medium used in several of Maes's drawings, and a free use of sepia wash.

3. THE ADORATION OF THE SHEPHERDS.

M. 735.

Scene in the stable; the Virgin seated on straw with her back against the stall, r.; behind her St. Joseph, and between them the Child, indicated in bright light; in r. corner, basket with lid open; l., kneeling before the Child, three shepherds, and immediately behind them, l., a boy with a dog; further back two men standing, one holding a lantern, and three other figures in the background.

[26 x 19·1; arched at top] Red chalk, pen and sepia, and sepia wash.

Watermark : fool's cap (not clear enough to specify the exact type).

Collections : Lawrence, Robinson, Malcolm.

Purchased, 1895.9.15.1203.

Reproduction : Plate LIX.

Described by Sir J. C. Robinson in the Malcolm Catalogue as 'the finished sketch for a picture sold in the Salamanca collection in 1868.' The attribution of the sketch to Maes is by no means certain, though the medium is such as

one would expect from the master; but without knowledge of the picture cited, I prefer to leave the drawing under its old attribution.

4. MOTHER AND CHILD.

A young mother, represented half-length, with head down and turned three-quarters r., suckling her child.

[$15\cdot7 \times 12\cdot2$] Red chalk, pen and sepia, sepia wash, with touches of white, and body colour.

Collections: Count Moriz von Fries, Lawrence.

Purchased, 1860.6.16.88.

Reproduction: Plate LIX.

Rembrandt is written in an old hand (eighteenth century?) near the lower margin, but there is little reason to follow the old attribution. In style and execution, however, it resembles a drawing, generally accepted as Rembrandt's, of a *Young Woman Seated*, at Munich (H. de G. 465; L. IV. 9). I should be more inclined to regard both as works of some pupil or follower of Rembrandt, than by the master himself. The attribution of the present drawing to Maes was, I believe, suggested by Dr. Bredius, and it seems a reasonable hypothesis that both drawings are by the same hand.

5. THE HOLY FAMILY, AFTER REMBRANDT.

M. 732.

[$19\cdot2 \times 28\cdot7$] Red and black chalk, pen and sepia, washes of sepia and Indian ink. Watermark: fool's cap with bells.

Collections: Goll van Franckenstein, Esdaile, Malcolm.

Purchased, 1895.9.15.1200.

The same composition as Rembrandt's picture of 1646, the *Holy Family with the Curtain*, at Cassel. The framework and curtain of Rembrandt's picture are not, however, given. The drawing is evidently contemporary, and granting the technical resemblance to other drawings attributed to Maes, and the possibility that Maes was a pupil in Rembrandt's studio at the time when the original picture was painted, there seems sufficient reason to keep to the attribution of the Malcolm catalogue. Maes would only have been fourteen years old in 1646, but he might quite well have studied work in Rembrandt's studio by that age, and even if he did not enter until a few years later, the picture of 1646 might still have remained in the studio.

For a drawing in a somewhat similar medium which might also be a pupil's copy of some Rembrandt composition of the same period, see among drawings attributed to Rembrandt, No. 117.

RENESSE, Constantyn a (b. 1626; d. 1680). Amateur etcher and draughtsman: b. and d. at Eindhoven, where he held official positions in 1653; pupil of Rembrandt at Amsterdam about 1649; few pictures by his hand are known; there are twenty-two etchings in the Museum collection by, or attributed to, Renesse.

For another drawing attributed to Renesse, see Anonymous Section I, 165.

1. JOSEPH SOLD BY HIS BRETHREN.

Two turbaned men in the l. foreground bargaining for the sale of Joseph who stands l., his l. hand to his face; to the r. is a horse, an attendant, and dog; further back two camels, on one of which rides a personage with a parasol.

[$19\cdot5 \times 18\cdot8$] Pen and sepia.

Purchased, 1884.11.8.6.*

Reproduction: Plate LX.

The drawing is almost certainly a study for Renesse's etching of *Joseph sold by his Brethren* which is signed and dated 1653. The only figures which at all nearly correspond are those of the personage on the camel and Joseph, but they are enough to support the connection. In the etching

the composition has been considerably extended on either side, and more figures introduced.

2. LANDSCAPE WITH AN ARCHER.

E. 1899, No. 90.

An archer is seated beneath a tree, holding his bow in his l. hand, an arrow in his r., and gazing intently towards the r.; wooded landscape in the background. Signed on the ground below, near the centre: *Renesse fecit.*

[20·3 x 31·5] Pen and sepia and sepia wash, with touches of body colour.

Purchased, 1851.2.8.321.

Reproduction: Plate LX.

3. THE TEMPTATION OF CHRIST.

Christ seated on a rock r., against a wall of rocky ground, on a ledge of which, above Christ's head, slight foliage is growing; the Devil, with the face of a bearded man, but with cloven feet and tail showing beneath his coat, and horn-like ears, approaches Christ from the l. holding a stone in his hand.

[20·6 x 26·8] Pen and sepia, sepia and Indian ink wash, with touches of white; slight traces of black chalk.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-66.

Reproduction: Plate LXI.

The attribution is based on similarity of style to the preceding signed drawing, and on an even closer relation in the character of the figures in an etching of *Joseph expounding the Prisoners' Dreams* [14·7 x 20·3] attributed with considerable justification to Renesse in the Museum collection.*

4. UNKNOWN BIBLICAL SUBJECT, WITH VARIOUS STUDIES ON THE REVERSE, ONE FOR THE RETURN OF THE PRODIGAL.

Obv. In the foreground l. two bearded men stand conversing; the man l. is in profile r. and holds a stick in his r. hand; the man on the r., an old bearded man in turban and long cloak, faces nearly front, and holds his arms in an attitude of expostulation; a group of figures towards the r., including two women reclining on the ground, one with a child; behind this group a horse and two camels with a rider; a group of figures also lightly indicated in the l. background.

Rev. The Prodigal Son on one knee before his father, who leans over and embraces the son; slight indication of the steps of a house. At another part of the sheet the meeting of two old men, and other slight figure studies.

[19 x 26·5] Pen and sepia and sepia wash, slightly touched with white; also slight touches of red chalk on the reverse.

Purchased, 1905.11.10.69.

Reproduction: Plate LXI.

Comparison of the drawing with No. 1, above, and with the etching of the same subject, and the similarity of manner have suggested the attribution.

RUISSCHER, Jan (b., according to Nagler, about 1600 at Hamburg). Draughtsman and etcher: worked about 1650; probably identical with Johannes Rauscher, described in another article by Nagler as a German landscape painter who was settled at Dordrecht in 1650, and worked later as court painter in Saxony.

Two etchings, one signed: *J. Ruischer Fecit*, 1649, and the other **JOHANNES RANSCHER F.E.I.**, represented in the British Museum, are generally regarded as by the same Jan Ruisscher. A third in just the same manner, and signed, *Ioannes Ruischer Fecit*, 1649 (Brunswick)

* The same print attributed in some collections to Pieter de Grebber (Rovinski, *Élèves de Rembrandt*, p. 68 (a)).

is described and reproduced by J. E. Wessely, *Supplemente zu den Handbüchern der Kupferstichkunde*, Stuttgart, 1881, p. 61. These three are evidently by the same hand, but in a very different style from the drawings.*

The attribution of the following three drawings to Ruisscher is based on a drawing at Dresden, certainly by the same hand, which is signed on the back: *Jan Ruisschaer alias jonge Hercules* (reproduced in Woermann, *Handzeichnungen alter Meister in Dresden*, IX. Taf. 23, No. 384). Apart from this one would hardly have connected the author of the etchings with the drawings. The drawings show a simplicity of convention, and a flowing character in the line work which is directly based on Rembrandt. The etchings, on the other hand, are closely related to Hercules Seghers in their bizarre mannerism. But in spite of the gulf between drawings and prints, the identity of the author is supported by the nickname *de jonge Hercules*, which is added to his name in the Dresden drawing. It seems to imply that he was regarded as 'a young Hercules Seghers,' so that one would expect to find traces of the master's work in the style of some of his works. A Göttingen drawing in the same style as the Museum and Dresden examples was published by Dr. E. Waldmann, in the *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1906 (p. 69), with the attribution to Hercules Seghers.† But if in the general treatment of wide expanses of flat landscape the drawings owed something to Seghers, it is only the etchings which show any resemblance in detail.

For another drawing attributed to Ruisscher, see P. de Koninck, 8.

1. VIEW OF OPEN COUNTRY WITH THE RHINE, NEAR CLEVES.

A large plain viewed from a slight elevation in the foreground; a bend of the Rhine is shown on the right, with a village on the further banks; above this village near the upper margin is written *huisse* (Huissen); a low ridge of hills is indicated along the horizon on the r. half of the landscape; and on the horizon to the l. a more isolated hill with a tower, above which near the upper margin is written *d'elterenberg*; in the centre above is written *cleef*.
A. 1649.

[20·3 x 30·6.] Pen and sepia and washes of sepia and yellow water-colour. Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-91.

Reproductions: Plate LXII. *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1914, p. 18.

The view is probably taken just outside and S.E. of Arnhem, looking slightly to E. of S. *Huissen* would then appear as in the drawing on the further bank of the Neder Ryn, *Cleves* in the centre distance, and the stretch of higher ground behind it towards the r. The hill in the distance l. would best fit with *Hoch Elten*. Slightly further to the E. is *S. Heerenberg*, but that would hardly appear as the first hill to the l. of the Cleves range. The

* J. P. van der Kellen, *Le Peintre-graveur Hollandais*, 1866, describes another landscape etching in the manner of Ruysdael, signed, *J. Rauscher inventor*. This I have not seen.

† See also A. M. Hind, *Hercules Seghers oder Jan Ruisscher?* *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, 1914, p. 17.

inscription certainly reads like *d'Elterenberg*, but this might stand for *Eltenberg*, or there might even be some confusion with *S. Heerenberg*.

2. LONG VIEW OF COUNTRY WITH A LARGE RIVER IN THE DISTANCE.

The view taken from slightly undulating ground in the foreground, where two labourers are working in the fields; a church spire amid trees towards the l., and two other churches with square towers in the distance r.; hay-carts in the centre of the landscape; a large river, probably the Rhine, crosses the plain in the distance; a flock of birds shown flying in the foreground l.

[$10\cdot5 \times 34$; arched at the top, from $6\cdot5$ at sides to $10\cdot5$ in centre] Pen and sepia and sepia wash, over a slight sketch in black chalk or pencil.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-90.

Reproduction: Plate LXII.

See note to the following drawing.

3. FLAT LANDSCAPE WITH A TOWN AND SEVERAL CHURCHES ON THE HORIZON.

In the foreground l. a small tree, and behind it in the middle distance a low hill; on the horizon in the centre a town and large church with a square tower, and to the r. three other churches with square towers at different points on the horizon. The town is on the banks of the large river, probably the Rhine, which crosses the landscape, appearing from behind the hill, in the middle distance.

[$10\cdot5 \times 25\cdot9$; arched at the top, from $7\cdot5$ at sides to $10\cdot5$ in the centre] Pen and sepia and sepia wash, over a slight sketch in black chalk or pencil.

Bequeathed by Richard Payne Knight, Esq., 1824.

Oo. 9-89.

Reproduction: Plate LXII.

The hill in the foreground l. is probably the continuation of the undulating ground seen in the preceding drawing. The large church with a square tower is probably identical with the tower visible to the r. of No. 2. Both are probably drawings of the Rhine country near Arnhem, like No. 1.

VICTORS, Jan (b. about 1620; d. after 1676). Painter; worked in Amsterdam; a pupil of Rembrandt, probably at some time between 1635 and 1640. A considerable number of signed pictures, chiefly subjects of scripture and genre, are known, dated from 1642.

1. AN OLD MAN PLAYING A HURDY-GURDY, AND A BOY BEGGING FOR ALMS. AT THE DOOR OF A HOUSE. M. 867.

In the centre facing front stands the old bearded man playing the hurdy-gurdy; to his r. the boy holding his hat in front of a woman, who with two babies appears at a door hatch r.; three other figures near the door, and another woman looking out of a window behind the old man. To the l. of the old man a dog, and a boy calling to his companions who are playing in the street l.

[$20\cdot5 \times 29\cdot2$] Pen and sepia and sepia wash.

Collection: Sybouts, Leembruggen (1866 No. 717), Malcolm.

Purchased, 1895.9.15.1342.

Reproduction: Plate LXIII.

This drawing and two others appeared in the Leembruggen sale catalogue under the name of Jan Victors. One of the others, *Tobias leaving his Family*, may have been a study for the picture once in Stafford House. The old attribution, not a likely name to have been given without foundation, finds support in the general correspondence of style with pictures such as the *Village Cobbler* in the National Gallery, and the *Pork Butcher* in Amsterdam. The head of the old man is a type which occurs in several of his pictures, e.g., in the *Departure of Tobias*, already mentioned.

VLIET, Jan Georg (Joris) van (b. about 1610; d. after 1635).

Etcher, b. at Delft, worked at Leyden; probably a pupil of Rembrandt, several of whose early paintings he reproduced; also etched after Jan Livens and Joris van Schooten; his original etchings are extremely coarse in workmanship, and poor in drawing; his best work is after Rembrandt; it is possible that he may also have assisted the master in two large plates of the early period, i.e. the *Descent from the Cross* (B. 81, II; Hind, 103), and the *Christ before Pilate* (B. 77; Hind, 143).

For another drawing attributed to Van Vliet, see Rembrandt (doubtful), 115.

1. THE STONING OF ST. STEPHEN.

The saint, who has fallen on his back, is being dragged away towards the l. by two men, who grasp him by the hair and l. arm; in the foreground l. a turbaned officer, seen from the back, giving directions to the group of men on the l. who are stoning the saint; behind this group further standing and mounted figures, and in the r. foreground a dog barking at the saint; in the background l. the walls of a town, and r. another building with spectators on a balcony.

[24 x 31] Pen and sepia and sepia wash, with slight touches of white.

Collection: Sloane.

5236—124.

Reproduction: Plate LXIII.

The old attribution to Van Vliet is supported by the resemblance of style to signed etchings, e.g. B. 4, 5–10, 14, 15–17, 27–31, 32–49. Dr. C. Hofstede de Groot, on the other hand, thinks it nearer to C. C. Moeyaert. It is similar in manner also to two anonymous etchings of the Rembrandt school, *The Rest on the Flight* (Bartsch, Rembrandt, 59; Hind, †307) and the *Circumcision* (Bartsch, 'Pièces gravées par différents maîtres,' No. 7; Hind, †388). The latter was printed by J. P. Berendrech(t), of whom there is notice in Haarlem between 1614 and 1633.

WITH, Pieter de. Draughtsman and etcher: worked about 1659.

Only known by a few drawings and etchings. The first drawing described below is the only one known to me with what appears to be the artist's signature, but there is a reference on the back of a drawing in Rotterdam to 12 *tekeningen van d. Hr P. de Widt en Jacobus Coninck*. The etchings bearing his signature, all of which were attributed to Rembrandt in Bartsch's Catalogue, are Hind 328 (B. 230), 336 (B. 245), 345 (B. 255), 346 (B. 256), and the following are also attributed: Hind 327 (B. 229), 338 (B. 247), 344 (B. 254).

1. LANDSCAPE, WITH A VILLAGE ON THE BANKS OF A CANAL.

In the foreground two men standing on the banks of a canal, and another man on the top of a hillock r.; on the further bank of the canal a village amid trees. On the back of the drawing is written, no doubt in the artist's hand: *Pieter de With*.

[10·2 x 19·4] Pen and sepia.

Collection: William Mayor.

Purchased, 1888.6.19.17.

Reproduction: Plate LXIV.

2. LANDSCAPE, WITH A CANAL AND MEN FISHING.

In the foreground l. two men, one seated, the other standing, fishing on the banks of a canal; nearer the front l. another man with a dog; in the background a village, with a large building with a low square tower, amid trees, and a bridge crossing the canal; a windmill and church tower on the horizon r. *Rembran[dt]* written in a late hand in the lower r.

[8·5 x 18·5] Pen and sepia, on Japanese paper.
Bequeathed by George Salting, Esq., 1910.2.12.191.
Reproduction : Plate LXIV.

Has been attributed to Livesey. Livesey more often used this Japanese paper than other draughtsmen of the school, but in the work itself there is little resemblance to his style. The manner of drawing the foliage is nearer to Rembrandt than Livesey, and in the work of Rembrandt's known followers finds its closest analogy in the preceding drawing signed by Pieter de With, to whom I have ventured to attribute it.

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- c. " 167. Landscape with trees on the banks of a lake.

PLATE XXVII.—SCHOOL OF REMBRANDT.

- a. No. 168. Cottages enclosed by a fence.
- b. " 170. Landscape with a village and anglers.
- c. " 171. Open landscape with a road and river.

PLATE XXVIII.—SCHOOL OF REMBRANDT.

- a. No. 172. Landscape with a windmill in a large plain.
- b. " 173. Windmill and cottage on the banks of a canal.

PLATE XXIX.—F. BOL.

- a. No. 1. The Holy Family.
- b. " 4. Portrait of a lady, resembling Saskia.

PLATE XXX.—F. BOL.

- a. No. 2. Jacob's dream.
- b. " 3. Jacob's dream.

PLATE XXXI.—A. VAN BORSSOM.

- a. No. 1 (*obv.*). View on the banks of the Y (?).
- b. " 1 (*rev.*). Full length figure of a lady.
- c. " 3. View on the banks of a canal.

PLATE XXXII.—A. VAN BORSSOM.

- a. No. 5. A drawbridge.
- b. " 6. View of Ransdorp in Waterland.
- c. " 10. A farmyard.

PLATE XXXIII.—A. VAN BORSSOM.

- a. No. 11. A country road.
- b. " 14. View of Haarlem from the dunes.
- c. " 20. A fox killing a fowl.

PLATE XXXIV.—A. VAN BORSSOM.

- a. No. 23 (11). Study of a woman and a child.
- b. " 23 (41, *obv.*). (a) Skating scene; (b) street scene.
- c. " 23 (23, *obv.*). A gentleman and lady seated at a table.

PLATE XXXV.—L. DOOMER.

- a. No. 1. View of Cleves.
- b. " 2 (*obv.*). Fountain at Cleves, artist sketching.
- c. " 3. Peasants outside a farm building.

PLATE XXXVI.—L. DOOMER.

- a. No. 5. View of the Drachenfels and Godesberg.
- b. " 4. Gate at Anrath.

PLATE XXXVII.—L. DOOMER.

- a. No. 6. View of Bacharach.
- b. " 7. Windmill near Nantes.

PLATE XXXVIII.—L. DOOMER.

- a. No. 8. View near gateway, wall of Nantes.
- b. " 9. The Château of Richelieu.
- c. " 10. A Ferry Boat.

PLATE XXXIX.—G. DOU.

- a. No. 1. Portrait study of an old woman.
- b. " 2. Portrait study of a woman seated.
- c. " 3. A lady seated at a spinet.

PLATE XL.—G. VAN DEN EECKHOUT.

- a. No. 1. The angel appearing to Gideon.
- b. " 2. Pastoral subject.

PLATE XLI.—G. VAN DEN EECKHOUT.

- a. No. 3. A bull being led out of the gates of a town.
- b. " 8. Allegory: alliance of England, Holland, and Sweden.

PLATE XLII.—G. VAN DEN EECKHOUT.

- a. No. 4. View of a town on a canal.
- b. " 5. Landscape, road winding among wooded hills.
- c. " 6. A village on the bend of a river.

PLATE XLIII.—G. FLINCK.

- a. No. 1. Study of the nude: a woman seated.
- b. " 3. Study of a man seated, playing the lute.

PLATE XLIV.—G. FLINCK.

- a. No. 4. Landscape with a large tree.
- b. " 5. View of a town on a canal.

PLATE XLV.—A. DE GELDER.

- a. No. 1. The adoration of the shepherds.

S. VAN HOOGSTRATEN.

- b. No. 3. Unknown subject.

PLATE XLVI.—S. VAN HOOGSTRATEN.

- a. No. 2. The meeting of Jacob and Esau.
- b. " 1. Elijah and the prophets.

PLATE XLVII.—J. KONINCK.

- a. No. 1. View of Ransdorp in Waterland.
- b. " 2. Landscape with a river and anglers.

PLATE XLVIII.—P. DE KONINCK.

- a. No. 1. The marriage of the Virgin.
- b. " 2. View of flat and wooded country.

PLATE XLIX.—P. DE KONINCK.

- a. No. 7. A group of buildings with a tower.
- b. " 3. Landscape with a farmhouse.
- c. " 4. Landscape: open country with a river.

PLATE L.—P. DE KONINCK (?).

- a. No. 8. Flat landscape with a broad river.
- b. " 9. Landscape with steeples.
- c. " 10. Open landscape, crossed by a high road.

PLATE LI.—J. LIVENS.

- a. No. 1. Portrait of Jacob Matham.
- b. " 3. Portrait of Jan de Heem.

PLATE LII.—J. LIVENS.

- a. No. 4. Portrait of Daniel Seghers.
- b. " 5. Portrait of a man unknown.
- c. " 6. Portrait of Constantyn Huygens.

PLATE LIII.—J. LIVENS.

- a. No. 7. Portrait of Admiral Maerten Tromp.
- b. " 8. Portrait of Jan de Witt.
- c. " 9. Portrait of Petrus Scriverius.

PLATE LIV.—J. LIVENS.

- a. No. 12. Study for the etching of St. Francis.
- b. " 13. Nude study of an old bearded model.
- c. " 11. Study of a man's head.

PLATE LV.—J. LIVENS.

- a. No. 15. Landscape with houses, town in distance.
- b. " 16. Landscape with shepherd seated.

PLATE LVI.—J. LIVENS.

- a. No. 17. Boat-houses and church on banks of canal.
- b. " 23. A forest scene with cottages.

PLATE LVII.—J. LIVENS.

- a. No. 14. Sheet of miscellaneous studies.

J. A. LIVENS.

- b. No. 1. The Holy Family and St. John in a landscape.

PLATE LVIII.—N. MAES.

- a. No. 1. Five studies of women's heads.
- b. " 2. Milk-seller delivering milk.

PLATE LIX.—N. MAES (?).

- a. No. 3. The adoration of the shepherds.
- b. " 4. Mother and child.

PLATE LX.—C. A RENESSE.

- a. No. 1. Joseph sold by his brethren.
- b. " 2. Landscape with an archer.

PLATE LXI.—C. A RENESSE.

- a. No. 3. The temptation of Christ.
- b. " 4. (*obv.*) Unknown biblical subject.
- c. " 4. (*rev.*) The prodigal son.

LXII.—J. RUISSCHER.

- a. No. 2. Long view of country, river in distance.
- b. " 3. Flat landscape, town, and churches.
- c. " 1. View of open country with the Rhine.

LXIII.—J. VICTORS.

- a. No. 1. Old man playing a hurdy-gurdy.

J. G. VAN VLIET.

- b. No. 1. The stoning of St. Stephen.

LXIV.—P. DE WITH.

- a. No. 1. Landscape with a village on banks of canal.
- b. " 2. Landscape with a canal and men fishing.



B. 103



B. 104

REMBRANDT



B. 105



REMBRANDT





10



13



14



87



20



21



22

REMBRANDT



29



27

REMBRANDT



26



35



36



40

REMBRANDT



69, REV.

REMBRANDT



36



44

REMBRANDT



133

COPY AFTER REMBRANDT. ANONYMOUS



67

REMBRANDT



53



62



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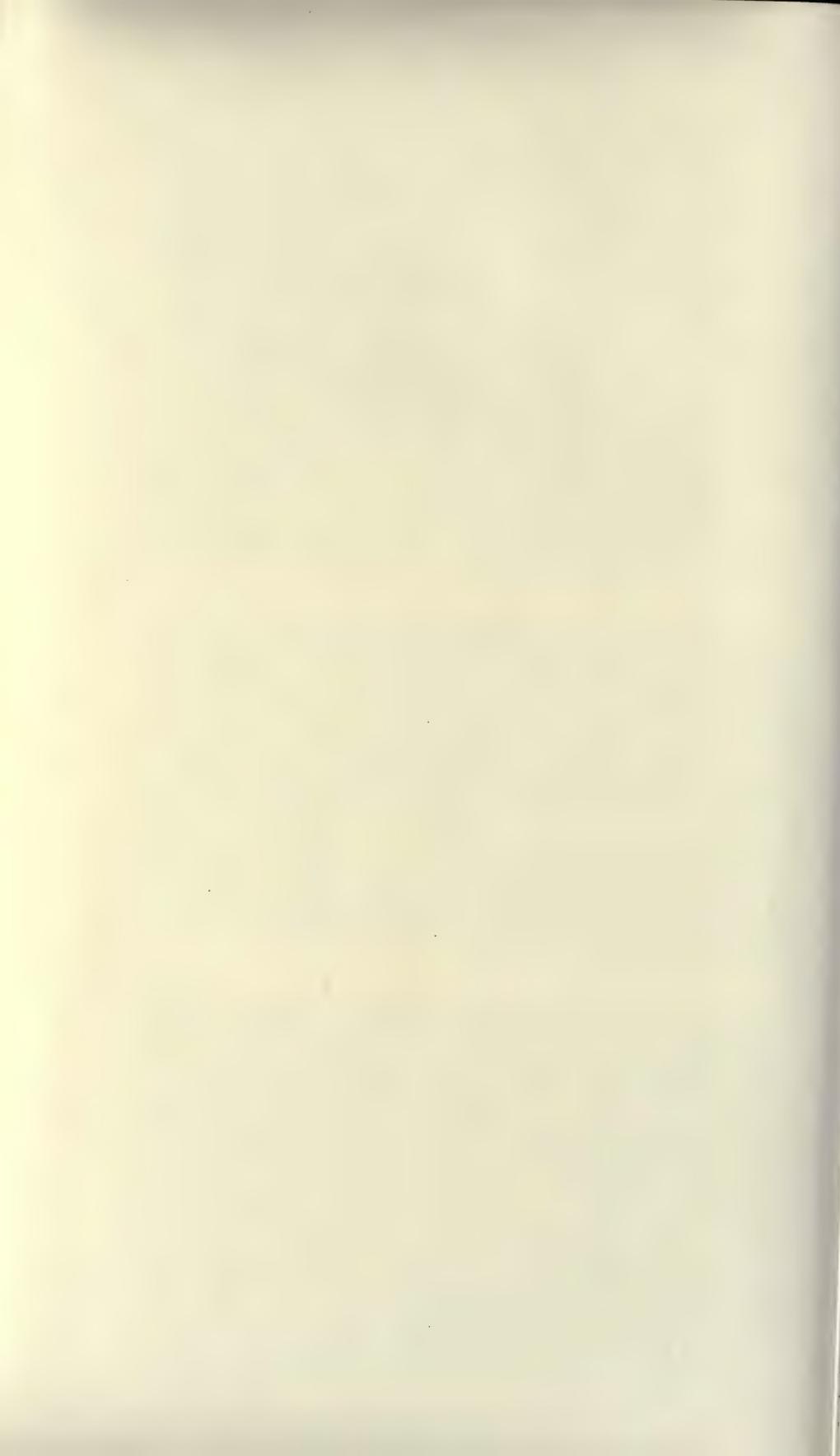
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REMBRANDT

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114

REMBRANDT



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119

ATTRIBUTED TO REMBRANDT, BUT DOUBTFUL



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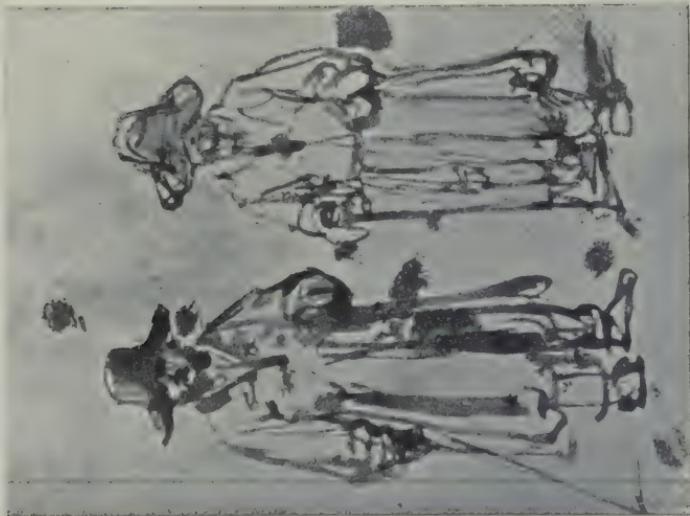


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ATTRIBUTED TO REMBRANDT, BUT DOUBTFUL



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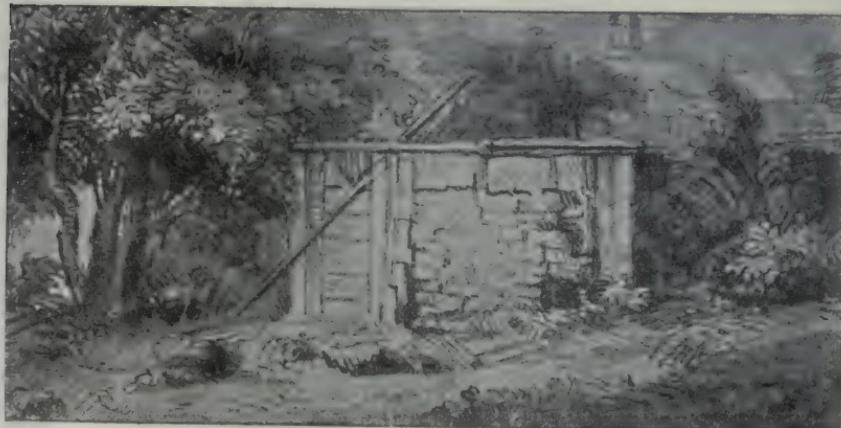
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ATTRIBUTED TO REMBRANDT, BUT DOUBTFUL



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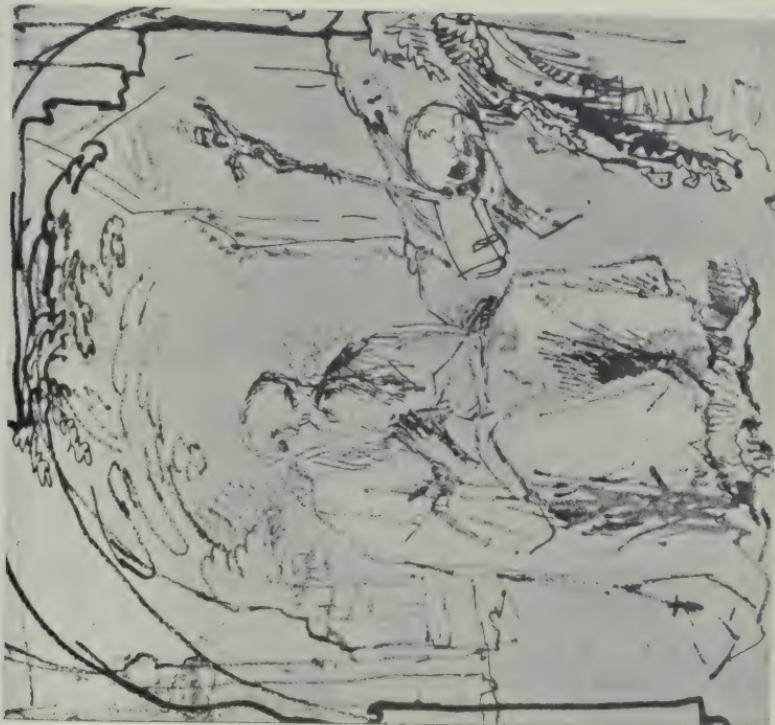
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ANONYMOUS SCHOOL OF REMBRANDT



144

ANONYMOUS SCHOOL OF REMBRANDT



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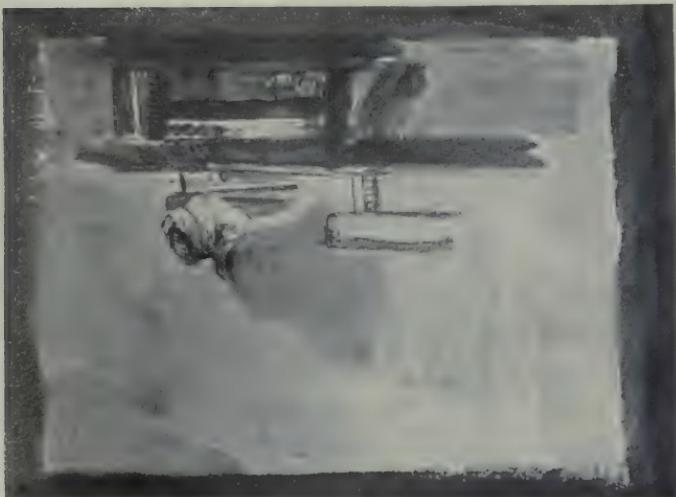


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ANONYMOUS SCHOOL OF REMBRANDT



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ANONYMOUS SCHOOL OF REMBRANDT



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ANONYMOUS SCHOOL OF REMBRANDT



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ANONYMOUS SCHOOL OF REMBRANDT

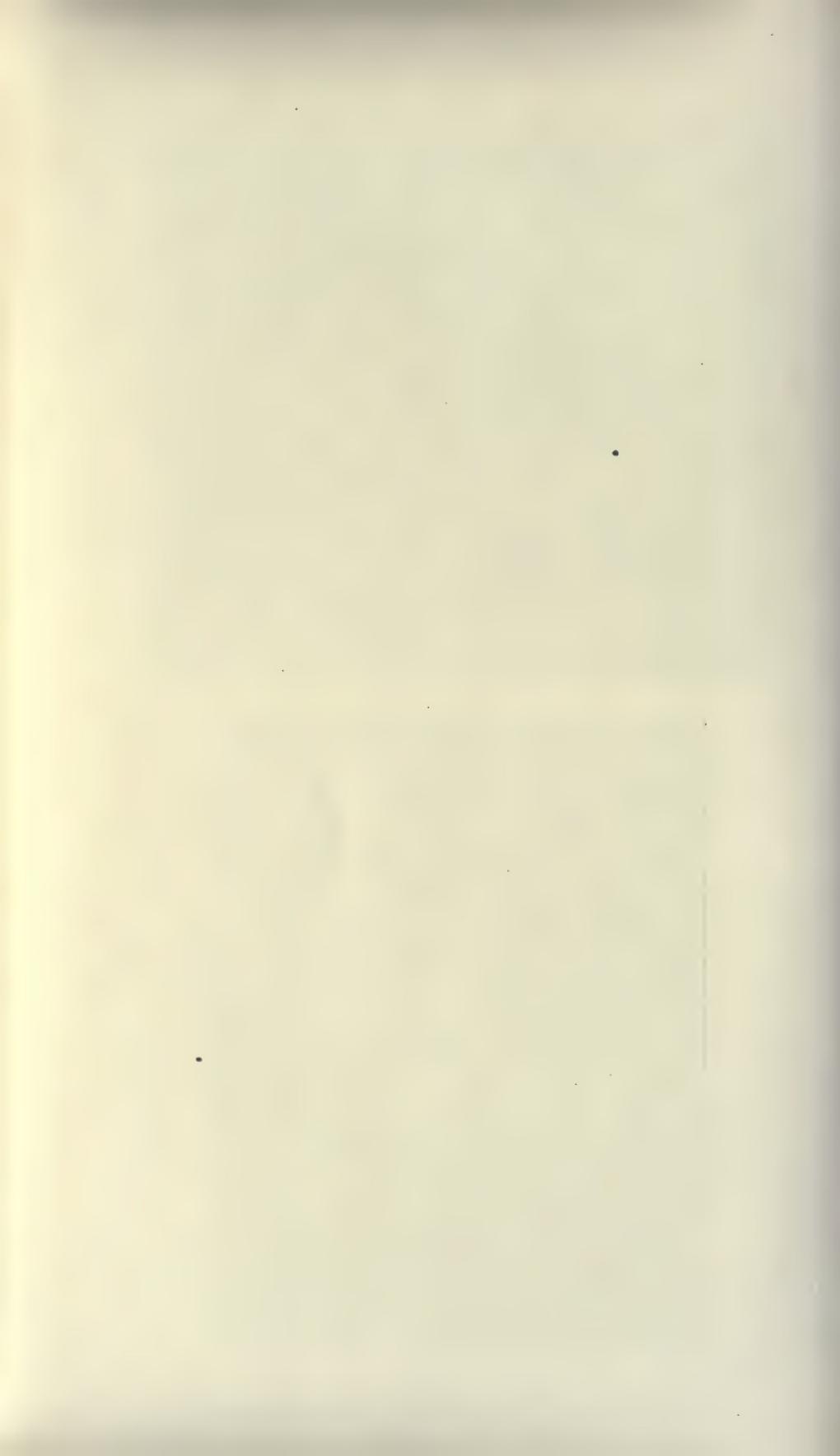


1



4

FERDINAND BOL





2



3

FERDINAND BOL



1, obv



1, rev.



3



5

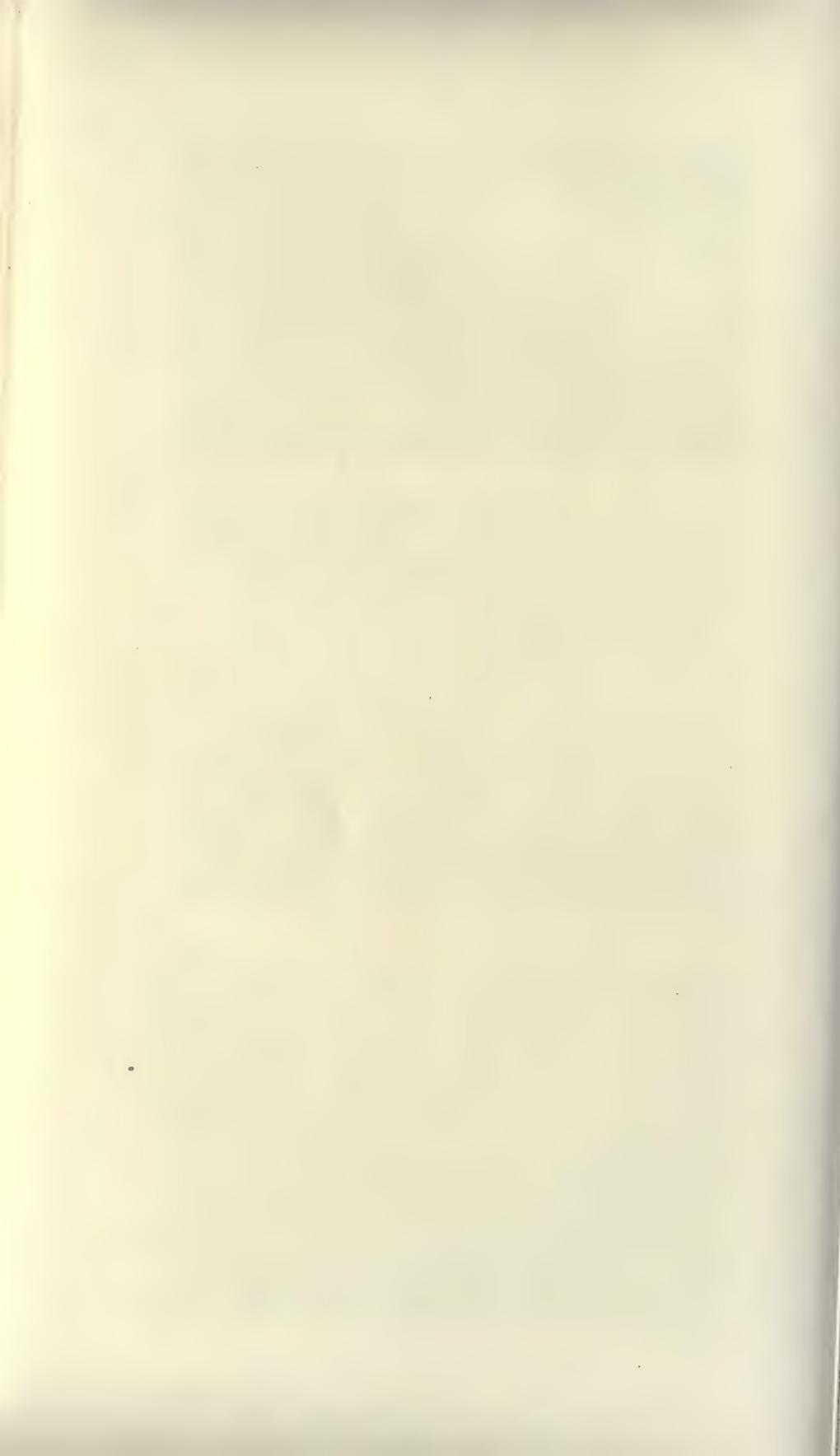


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10

ANTHONIE VAN BORSSOM





11

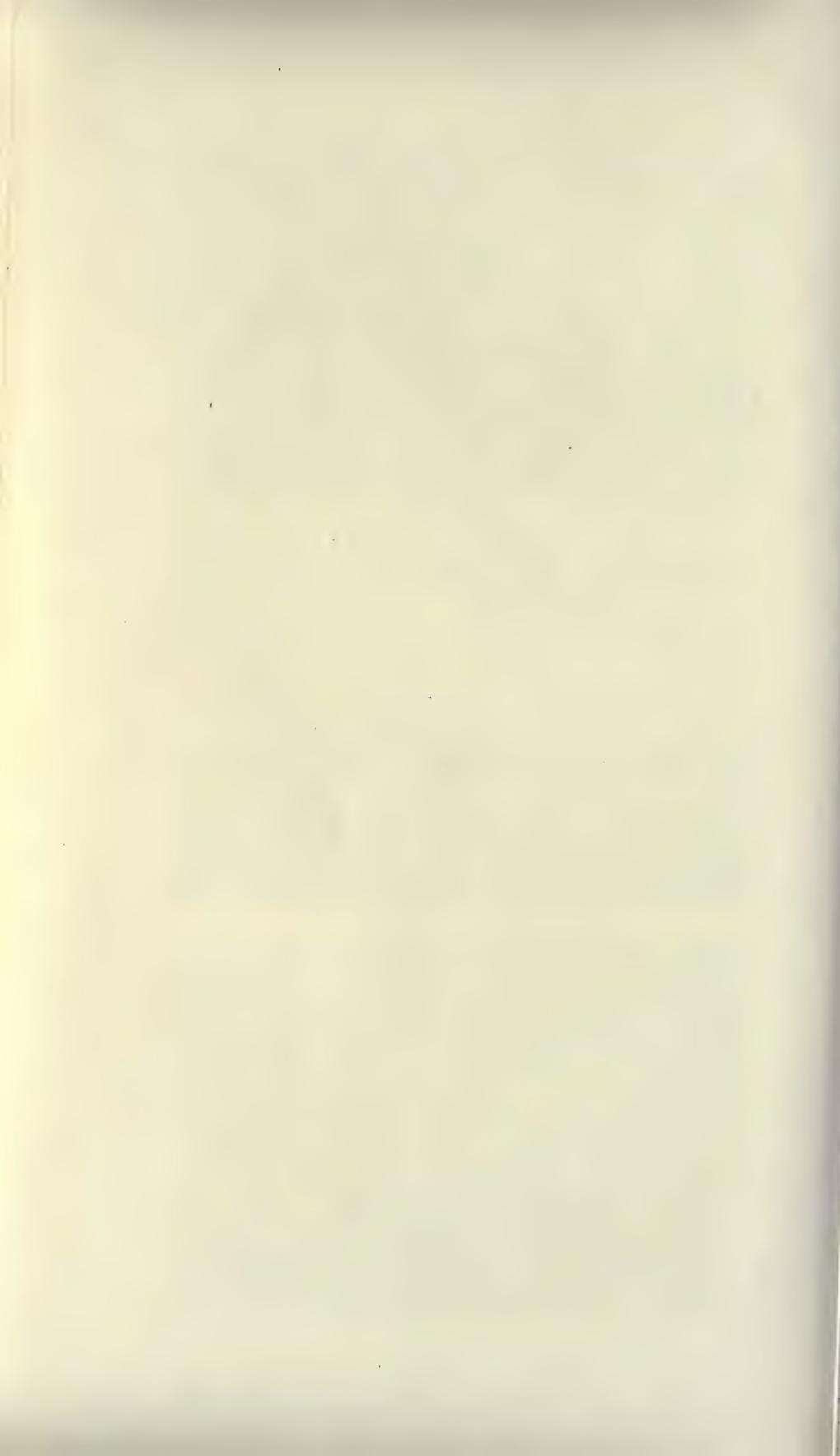


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20

ANTHONIE VAN BORSSOM





ANTHONIE VAN BORSSOM



1



2, obv.



3



5



4

LAMBERT DOOMER



6



7

LAMBERT DOOMER



8



9



10

LAMBERT DOOMER



GERARD DOU



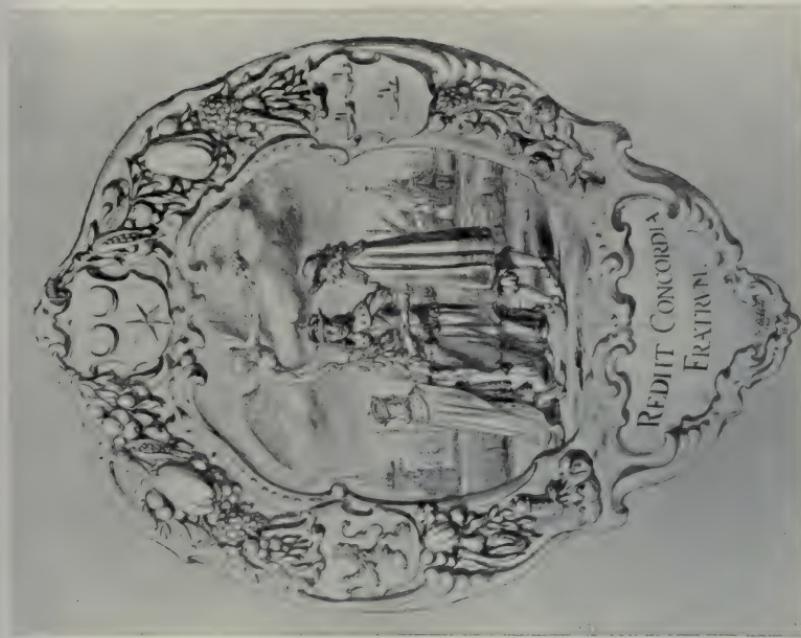


1



2

GERBRAND VAN DEN EECKHOUT



GERBRAND VAN DEN EEECKHOUT



4



5



6

GERBRAND VAN DEN EECHOUT



GOVAERT FLINCK





4



5

GOVAERT FLINCK



SAMUEL VAN HOOGSTRATEN



ARENT DE GELDER



2



1

SAMUEL VAN HOOGSTRATEN



1



2

JACOB KONINCK



1



2

PHILIPS DE KONINCK



7



8



4



8



9



10

ATTRIBUTED TO PHILIPS DE KONINCK



3

JAN LIVENS



1



6



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JAN LIVENS



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JAN LIVENS





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11

JAN LIVENS



15



16

JAN LIVENS



17



23

JAN LIVENS



JAN ANDRIES LIVENS



JAN LIVENS



1



2

4



3





1



2

CONSTANTYN A RENESSE



3



4, OBV.



4, REV.

CONSTANTYN A RENESSE



2



3



1



JAN VICTORS

1



J. G. VAN VLIET

1



1



2

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